

VOL. XXXIII. NO. 5

THE

PRICE, 30 CENTS

INLAND PRINTER



AUGUST, 1904

**Henry
Lindenmeyr
& Sons**

MERIDIAN
A New Line of
Map Bond Paper
CARRIED IN STOCK

**Paper
Warehouses**
32 to 36 Bleecker Street
20 Beekman Street
New York

C. B. PRESCOTT, Treas.
T. HENRY SPENCER, Asst. Treas.

Valley Paper Co.
Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing,
Solar Printing,
Holyoke, Mass., U.S.A.

"Valley Paper Co. No. 1 Bond 1904"
No. 1 Bond Regular List
"Commercial Bond 1904"
One-half Regular List
"Valley Library Linen"
For High-grade Papeteries
"Valley Paper Co. Linen Ledger 1904"
A Strictly No. 1 Ledger
"Commercial Linen Ledger"
Lead all the
"Our Ledger"
No. 2 Ledgers
"French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens
"Old English Linen and Bond"
Standard for Fine Commercial Work
"Congress Linen and Bond"
The best low-priced Linen and Bond made
"Old Valley Mills 1904"
Extra-superfine
"Valley Paper Co. Superfine"
As good as the best
"Valley Forge" Flats
Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U.S.A.

Selling Agents for Chicago:
WROE & BIGELOW, 1106-7 MONADNOCK Bldg.

DO IT NOW!

Now, at your leisure, you can look up qualities, compare prices and investigate the merits of all the stock you will require for the Fall business. In selecting your

**WRITING AND BOOK PAPER
CARDBOARD AND COVERS**

you may find it profitable to spend some time in investigating the money-making lines made and carried by the

UNION CARD & PAPER CO.
27 Beekman Street, New York

Best Value Paper

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

COVER PAPERS

Sea Wave, Centurion and Repousse

Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses :

OUR OTHER SPECIALTIES ARE

VELLUM and SATIN TINTS
In fifteen colors, 21 x 33, 60 and 80 lb.

ONION SKIN BOND
In Folio, Royal and Double Cap

HALF-TONE WRITING
In 17 x 22, 19 x 24 and 17 x 28

Keith Paper Co.

TURNERS FALLS - MASSACHUSETTS

*Flowers have an expression
of Countenance
Some seem to Smile;
Some have a sad ex-
pression.
Some are pensive
and diffident;
Others are plain
honest and
upright
like the
Broad
Sunflower*

H.W. Beecher

*J.W. BUTLER
PAPER CO.*

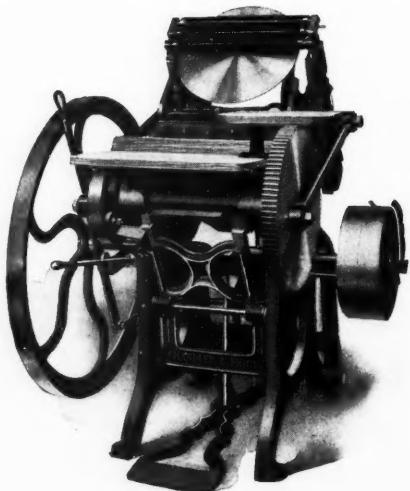
CHICAGO



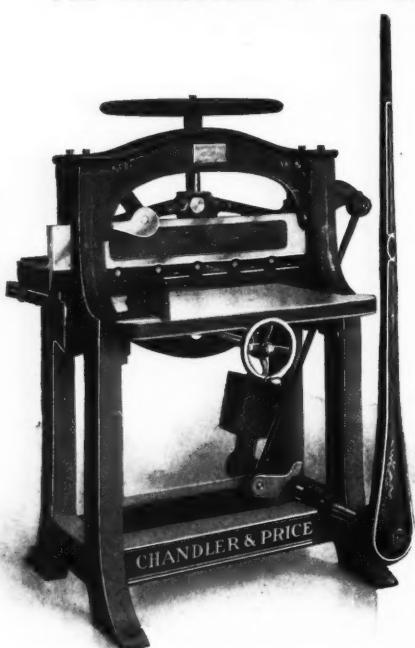
OUTPUT



VER twenty-seven hundred Presses and Paper Cutters are now produced in the Chandler & Price factory in twelve months. This has brought the cost of manufacturing to a minimum, and is the reason why a printer can obtain a heavy machine, the acme of construction, at the price now furnished. It also makes possible the carrying of all parts of all sizes, and enables the factory to ship out parts on the day the order comes in. This feature will save printers great annoyance and expensive delays, as breaks come when work is being rushed and delays mean loss of business.



The construction of the Chandler & Price presses and cutters, their durability, the permanency of the manufacturing institution, insure the printer a market for his secondhand C. & P. machines, and he can realize nearer the first cost than on any other platen presses or lever cutters now offered to the trade.

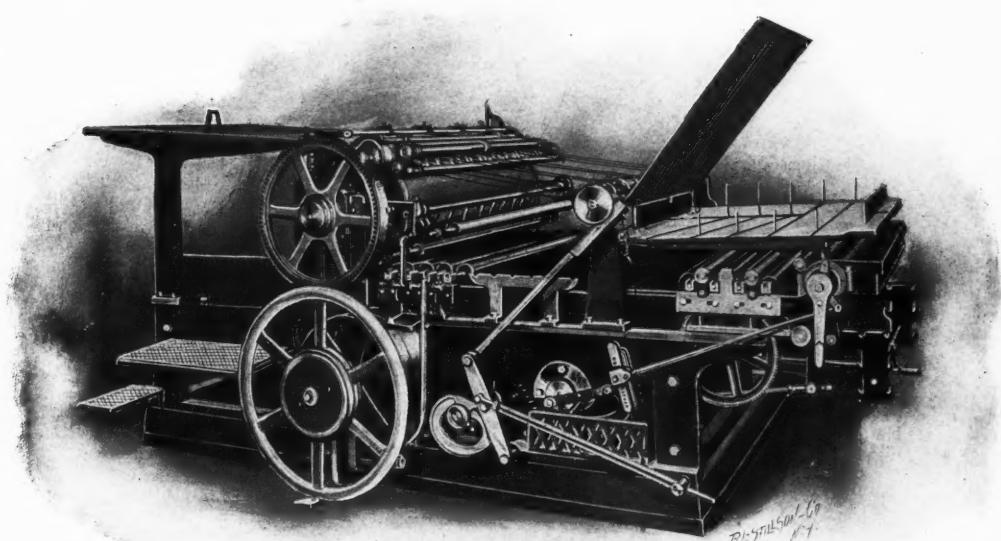


The Chandler & Price guarantee is not a meaningless phrase, and the printer can be assured from the investment in plant and the reputation attained and to be sustained that every machine produced is backed up by the manufacturers, and any defect in material and workmanship will be made good without question.

THE CHANDLER & PRICE COMPANY

Manufacturers of High-grade Printing Machinery
All Machines for Sale by Dealers CLEVELAND, OHIO, U.S.A.

TO MEET MODERN REQUIREMENTS
 YOUR OFFICE SHOULD BE EQUIPPED WITH
THE WHITLOCK



GORDINARY foresight is all that is needed to make your office up-to-date, so far as cylinder presses go. A little investigation will prove to you that all the good points that can be incorporated in one machine are to be found in THE WHITLOCK. It is an *all-around* press—capable of doing the finest half-tone and color work, or the average run of work as it comes along—one that successfully handles whatever is put on it, and in the shortest time. Ask us to tell you more about it. It will be a pleasure to do so.

Western Agents:
AMERICAN TYPE FOUNDERS CO.,
 Chicago, St. Louis, Cleveland, Cincinnati,
 Minneapolis, Kansas City, Denver, Los
 Angeles, San Francisco.

Southern Agents
 Messrs. J. H. SCHROETER & BRO.,
 44 West Mitchell St., Atlanta, Ga.

European Agents:
 Messrs. T. W. & C. B. SHERIDAN,
 46 Farringdon St., London, Eng.

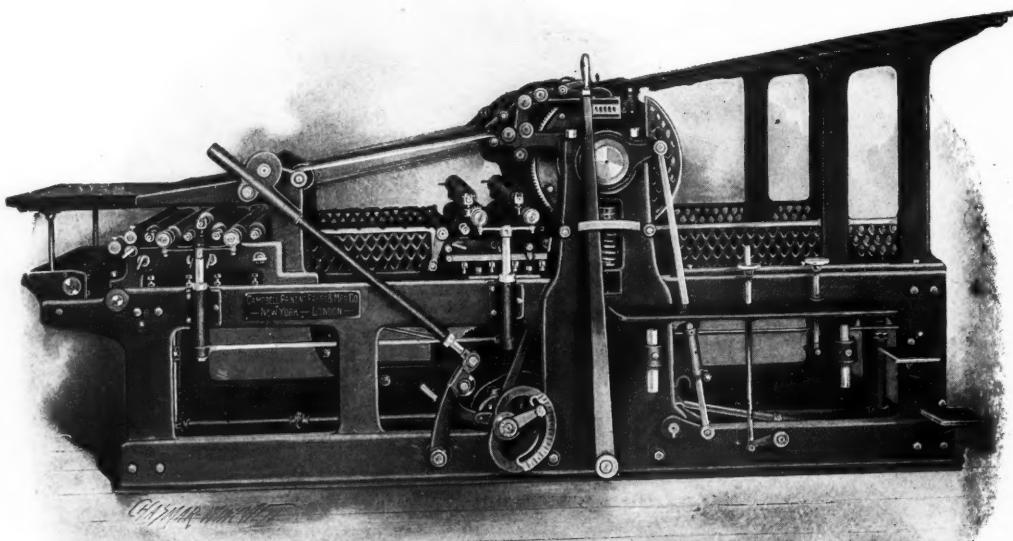
FOR CIRCULARS, PRICES, TERMS, ETC., WRITE

**THE WHITLOCK PRINTING
 PRESS MFG. CO., of Derby, Conn.**

AT THE SALES OFFICES BELOW:

Fuller Bldg., 23d St. and Broadway, NEW YORK
 309 Weld Building, : : : : BOSTON, MASS.

The Century



Once "Made Ready" It stays "Made Ready"

The time and the equivalent money saved in "making ready" is alone enough to make the CENTURY the most economical press on the market.

Its designers have given special consideration to those constructional points which save the pressman's time at the outset of each job.

They have provided it with the deepest and strongest Impression Girder, with the broadest steel-shod tracks and the most perfectly balanced type-bed to be found in any press.

To the cylinder by means of the solid Eccentric Journal Boxes, incased in massive side frames, and the Eccentric Lift Device for raising and lowering it, they have imparted the same character of immutable stability.

A quicker response to a draw sheet or a tissue is possible in the CENTURY than in any other press.

Not a needless moment is spent in making the CENTURY ready, while the use of the Automatic Compensator in the journal boxes renders less patching up necessary and increases the life of the plates and type.

The Century

WELCOME!

Even if you are not from Missouri,
come in and be shown, when visiting

The World's Fair.

Our Exhibit is in



**Palace of
Liberal Arts**

No. 0 Century, bed 43 x 56, with printed-side-up delivery

No. 3 Century, bed 30 x 42, with fly delivery

IN OPERATION

These CENTURYS are exhibited so that every printer, publisher,
pressman and feeder visiting the World's Fair
may know what we know—

“That no other press prints *at once* so fast and so well”

WELCOME!

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

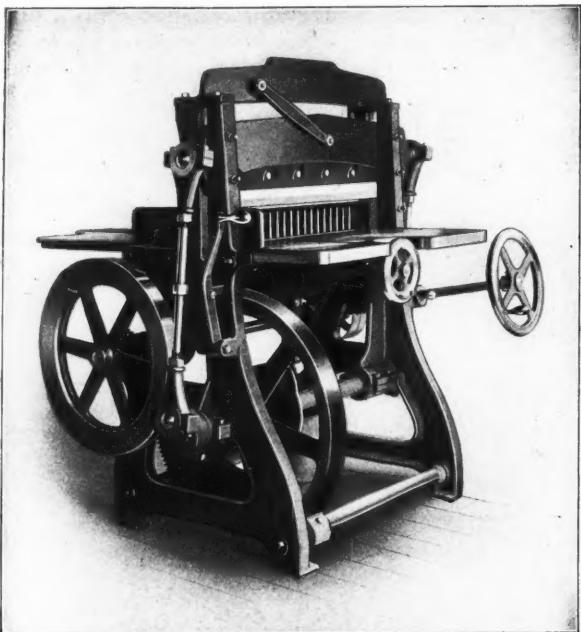
334 Dearborn Street, CHICAGO

1 Madison Avenue, NEW YORK

189 Fleet Street, LONDON, E. C.

Improved Keystone Cutter

34-Inch Special



No need to tell you about the material and workmanship of these machines. *They can't be beat!* The price is low and what is wanted in any well-equipped plant. ☺☺☺

CUTS RAPIDLY AND ACCURATELY
AND
NOISELESS IN OPERATION

**THE STANDARD
MACHINERY COMP'Y**

— Main Office and Works —
MYSTIC, CONNECTICUT

**ACME
BINDER
& No. 6**



Patented in
Europe and
United States



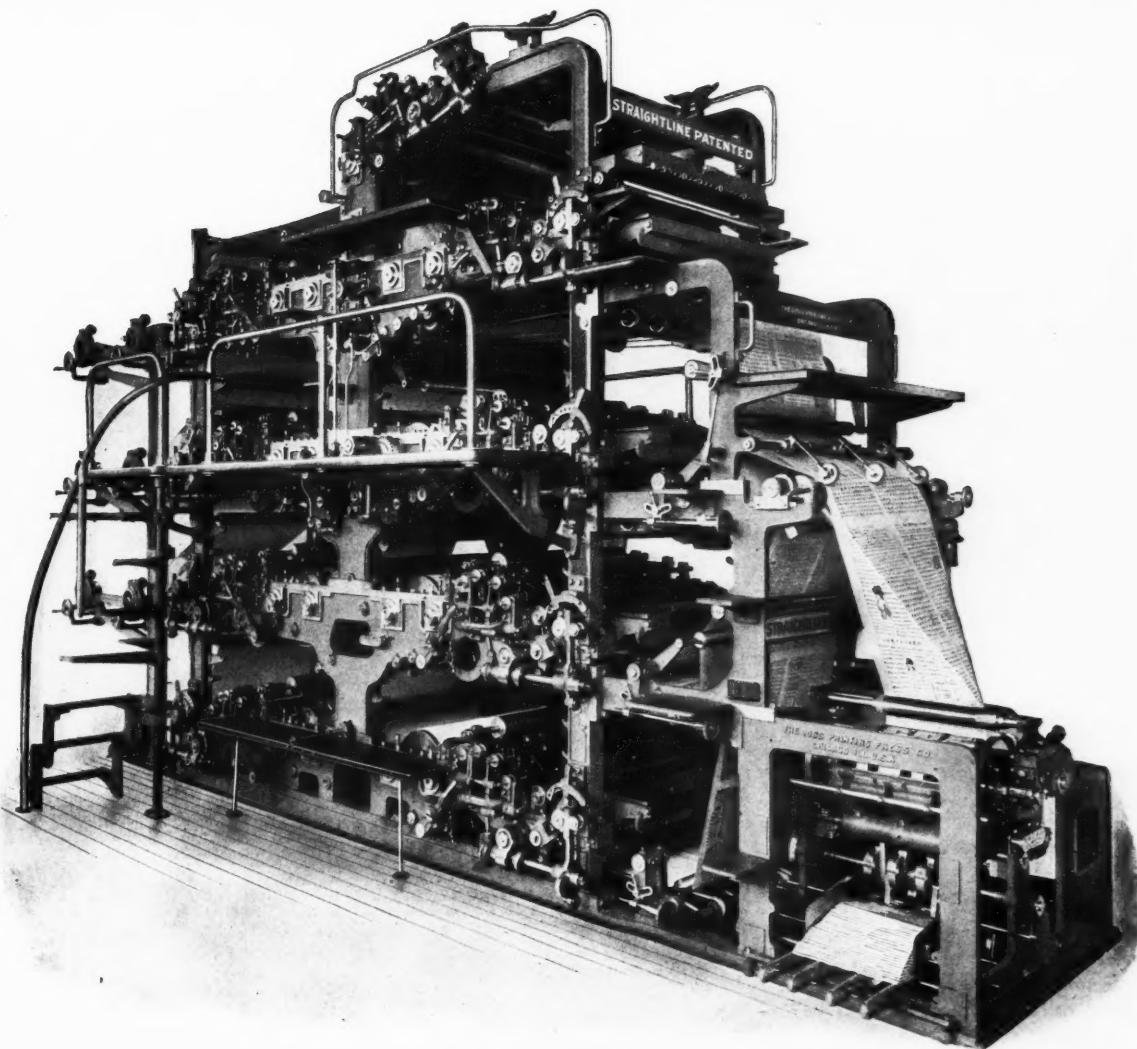
**ACME
Wire Staple
BINDERS**

*"The Best Automatic
Wire-Stapling Devices
on the market."*

Operated by hand or foot power.
Equipped with Automatic Clinching
and Anti-clogging Devices.
Full information promptly furnished on
application.

ACME STAPLE CO. Ltd.
500 N. 12th St., PHILADELPHIA

The "GOSS STRAIGHTLINE" No. 37



SPECIAL FOUR-DECK GOSS QUADRUPLE STRAIGHTLINE

Has Combination Top Deck for printing half-tone and color newspaper supplements in addition to the regular newspaper product, from electrotype or stereotype plates. Has special ink distribution and oil offset devices.

CAPACITY—24,000 4, 6, 8, 10, 12, 14, 16 or
12,000 20, 24, 28, 32 page papers per hour.

One extra color can be printed on the outside pages of any product or section of collected product. Three extra colors can be printed on the outside pages of 4, 6, 8, 10, 12 page papers, and on the outside pages of each part of collected products.

Three extra colors can be printed on outside pages and one extra color on inside pages of 4, 6, 8, 12, 16 page papers.

PATENTED AND MANUFACTURED BY

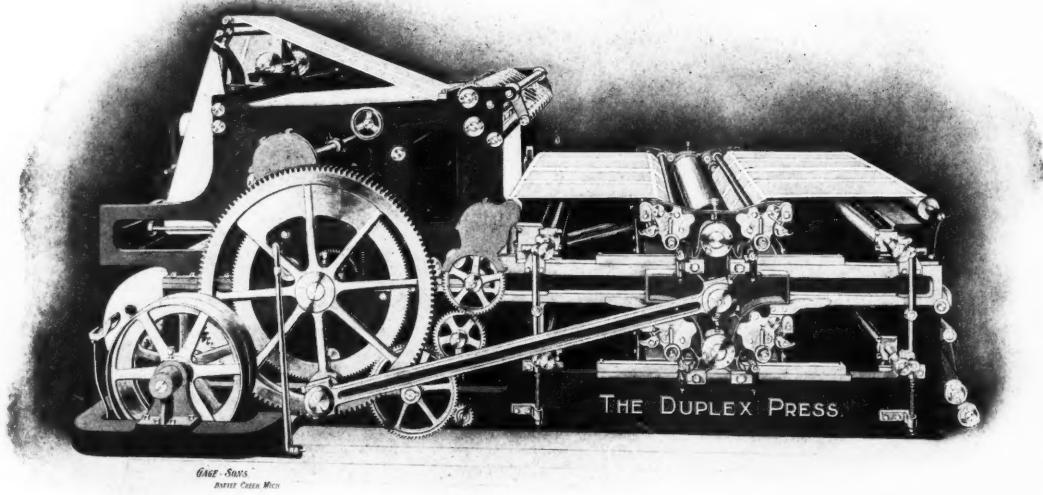
THE GOSS PRINTING PRESS CO.

NEW YORK—312 Temple Court.

CHICAGO, ILL.

LONDON—90 Fleet Street.

THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

Prints 5,000 to 6,000 per Hour of either 4, 6, 8, 10 or 12 Page Papers
WITHOUT STEREOTYPING

RECENT SALES

BRIDGETON, N. J., Evening News
KEWANEE, ILL., Star Courier
NEW YORK, N. Y., Italian Herald
DIXON, ILL., Star
GREEN BAY, WIS., Advocate
BOISE, IDAHO, Statesman
KINGSTON, ONT., British Whig
ANDERSON, IND., Herald
MONCTON, N. B., Transcript

CONCEPCION, CHILE, S. A., El Sur.
TRAVERSE CITY, MICH., Record
PIQUA, OHIO, Daily Call
FORT DODGE, IOWA, Chronicle
COLUMBIA, PA., News
LEWISTOWN, PA., Democrat
SANTIAGO, CHILE, S. A., El Diario
CLEVELAND, OHIO, American
CHARLOTTETOWN, P. E. I., Guardian

OUR CUSTOMERS WRITE OUR ADS.

GET THEIR OPINIONS INSTEAD OF OURS—WE MAY BE PREJUDICED

DUPLEX PRINTING PRESS CO. BATTLE CREEK
MICHIGAN, U.S.A.

THE MONOTYPE

"OLIVER ASKS FOR MORE!"

IN THIS case "Oliver" stands for one of the foremost printing establishments of St. Louis and "asks for more" Monotypes. The Con. P. Curran Printing Co., as the letter of its Secretary shows, not only expresses entire satisfaction with the two Monotypes it already possesses, but orders another installation, thus furnishing the most convincing testimonial to Monotype merits that could be given. A glance at the following specimen pages of rate-sheet work will demonstrate the reason of the Con. P. Curran Co.'s satisfaction. No machine on the market except the Monotype could have done this work.



HADWEN SWAIN MFG. CO.
Representative for Pacific Coast
SAN FRANCISCO, CALIFORNIA
W. P. GUNTHORP, JR.
Chicago Representative
334 DEARBORN ST., CHICAGO, ILL.

WOOD & NATHAN CO.
SOLE SELLING AGENT
ONE MADISON AVE., NEW YORK

THE MONOTYPE

FROM
TO

	Days Limit.	Ottawa.	Garnett.	Iola.	Chanute.	Cherryvale.	Coffeyville.	Independence.	Neodesha.	Fredonia.	Yates Center
MASSACHUSETTS.											
Ayer, via Standard Lines.	4	33 65	34 00	34 70	34 85	35 15	35 55	35 45	35 45	35 60	35 25
do 2d class via Standard Lines.	4	30 15	30 50	31 20	31 35	31 65	32 05	31 45	32 10	31 75	31 75
do via Differential Lines.	4	31 70	32 30	33 10	33 40	33 95	34 35	34 25	34 15	33 55	33 55
Boston, via Standard Lines.	4	29 45	30 05	30 85	31 15	31 65	32 05	31 95	32 95	31 90	31 30
do 2d class via Standard Lines.	4	34 65	35 00	35 70	35 85	36 15	36 55	36 45	36 60	36 25	36 25
do via Differential Lines.	4	31 15	31 50	32 20	32 35	32 65	33 05	32 95	33 10	32 75	32 75
do via New York and Rail.	4	31 70	32 30	33 10	33 40	33 95	34 35	34 15	34 15	33 55	33 55
do via N. Y. and Sd., May 1 to Oct. 31.	4	Add \$5.00 all	classes to New	York	rates via route of	ticket.					
do via N. Y. and Sd., Nov. 1 to Apr. 30.	4	Add \$4.00 all	classes to New	York	rates via route of	ticket.					
Fitchburg, Gardner.	4	Rates all classes	same as	Ayer, Mass.	via route of	ticket.					
Greenfield, via Standard Lines.	4	32 65	33 00	33 70	33 85	34 15	34 55	34 45	34 60	34 25	34 25
do 2d class via Standard Lines.	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	31 10	30 95	30 75
do via Differential Lines.	4	31 70	32 30	33 10	33 40	33 95	34 35	34 25	34 15	33 55	33 55
do 2d class via Differential Lines.	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	31 10	30 75	30 75
Lowell, via Standard Lines.	4	34 15	34 50	35 20	35 35	35 65	36 05	35 95	36 10	36 25	36 25
do 2d class via Standard Lines.	4	30 65	31 00	31 70	31 85	32 15	32 45	32 60	32 45	32 25	32 25
do via Differential Lines.	4	31 70	32 30	33 10	33 40	33 95	34 35	34 25	34 15	33 55	33 55
do 2d class via Differential Lines.	4	29 45	30 05	30 85	31 15	31 65	32 05	31 95	31 90	31 90	31 30
do via Boston (not via New York City)	4	Add 60 cts. all	classes to Boston	rates via route of	ticket.						
do via N. Y. City and Sound Lines.	4	Add \$4.45 all	classes to New	York	City	rates via route of	ticket.				
do via Fall River and Mansfield, May 1 to Oct. 31.	4	Add \$3.60 all	classes to New	York	City	rates via route of	ticket.				
do via Fall River and Mansfield, Nov. 1 to April 30.	4	Add \$5.10 all	classes to New	York	City	rates via route of	ticket.				
do via Sound Lines, Boston and B. & M., May 1 to Oct 31.	4	Add \$5.20 all	classes to New	York	City	rates via route of	ticket.				
do via Sound Lines, Boston and B. & M., Nov. 1 to April 30.	4	Add \$4.10 all	classes to New	York	City	rates via route of	ticket.				
North Adams, via Standard Lines.	4	32 65	33 00	33 70	33 85	34 55	34 45	34 45	34 60	34 35	34 35
do 2d class via Standard Lines.	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	31 10	30 95	30 75
do via Differential Lines.	4	30 70	31 30	32 10	32 40	32 95	33 35	33 25	33 15	33 10	32 55
do 2d class via Differential Lines.	4	29 15	30 20	30 35	30 65	31 05	30 95	30 95	31 10	30 95	30 75
Pittsfield, via Standard Lines.	4	32 65	33 00	33 70	33 85	34 15	34 55	34 45	34 60	34 35	34 35
do 2d class via Standard Lines.	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	31 10	30 95	30 75
do via Differential Lines.	4	30 55	31 15	31 95	32 25	32 80	33 20	33 10	33 00	33 00	32 40
do 2d class via Differential Lines.	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	31 10	30 95	30 75
Springfield, via Standard Lines.	4	32 65	33 00	33 70	33 85	34 15	34 55	34 45	34 60	34 35	34 35
do 2d class via Standard Lines.	4	29 15	29 50	30 20	30 35	30 65	31 05	30 95	31 10	30 95	30 75
do via Differential Lines.	4	31 70	32 30	33 10	33 40	33 95	34 35	34 25	34 15	33 55	33 55
Worcester, via Standard Lines.	4	33 65	34 00	24 70	34 85	35 15	35 55	35 45	35 45	35 60	35 25
do 2d class via Standard Lines.	4	30 15	30 50	31 20	31 35	31 65	32 05	31 95	31 95	32 10	31 75
do via Differential Lines.	4	31 70	32 30	33 10	33 40	33 95	34 35	34 25	34 15	33 55	33 55
do 2d class via Differential Lines.	4	29 45	30 05	30 85	31 15	31 65	32 05	31 95	31 90	31 90	31 30
do via New York and Rail and Springfield or Willimantic.	4	Add \$4.00 all	classes to New	York	City	rates via route of	ticket.				
MEXICO.											
Aguascalientes, via Laredo, Eagle Pass or El Paso.	5	49 10	48 35	47 55	47 05	46 45	45 95	46 45	46 90	46 90	46 90
do 2d class via Laredo, Eagle Pass or El Paso.	5	41 65	40 90	40 10	39 60	39 00	38 50	39 00	39 45	39 45	39 45
Allende, via Eagle Pass.	5	28 50	27 75	26 95	26 45	25 85	25 35	25 85	26 30	26 30	26 30
do 2d class via Eagle Pass.	5	28 05	27 30	26 50	26 00	25 40	24 90	25 40	25 85	25 85	25 85
Bajan, via Eagle Pass.	5	31 00	30 25	29 45	28 95	28 35	27 85	28 35	28 80	28 80	28 80
do 2d class via Eagle Pass.	5	29 45	28 70	27 90	27 40	26 80	26 30	26 80	27 25	27 25	27 25
Bustamante (Nuevo Leon), via Laredo.	5	29 25	28 50	27 70	27 20	26 60	26 10	26 60	27 05	27 05	27 05
do 2d class via Laredo.	5	28 25	27 50	26 70	26 20	25 60	25 10	25 60	26 05	26 05	26 05
Cananea, via Naco.	5	31 00	30 25	29 45	28 95	28 35	27 85	28 35	28 80	28 80	28 80
Castano, via Eagle Pass.	5	29 45	28 70	27 90	27 40	26 80	26 30	26 80	27 25	27 25	27 25
Celaya, via Laredo.	5	43 75	43 00	42 20	41 70	41 10	40 60	41 10	41 55	41 55	41 55
do 2d class via Laredo.	5	37 95	37 20	36 40	35 90	35 30	34 80	35 40	35 75	35 75	35 75
do via El Paso or Eagle Pass and Tor.	5	49 10	48 35	47 55	47 05	46 45	45 95	46 45	46 90	46 90	46 90
do 2d class via El Paso or Eagle Pass, and Tor.	5	41 65	40 90	40 10	39 60	39 00	38 50	39 00	39 45	39 45	39 45
Chihuahua, via El Paso.	5	38 20	37 70	36 90	36 40	35 80	35 30	35 80	36 25	36 25	36 25
do 2d class via El Paso.	5	35 60	35 60	35 20	34 70	34 10	33 60	34 10	34 55	34 55	34 55

THE MONOTYPE

FROM	TO											
		Days Limit.	Herington.	Marion.	McPherson.	Newton.	Eldorado.	Augusta.	Winfield.	Arkansas City.	Wichita.	
MASSACHUSETTS.												
Ayer, via Standard Lines.		4	35 95	36 65	37 35	37 35	37 80	37 30	37 90	38 10	37 90	38 15
do 2d class via Standard Lines			32 45	33 15	33 85	33 85	33 80	33 80	34 40	34 60	34 40	34 65
do via Differential Lines			34 00	34 70	35 40	35 40	35 40	35 80	36 45	36 85	35 95	36 70
do 2d class via Differential Lines			31 75	32 45	33 15	33 15	33 15	33 55	34 20	34 60	33 70	34 45
Boston, via Standard Lines.			36 95	37 65	38 35	38 35	38 30	38 30	38 90	39 15	38 90	39 15
do 2d class via Standard Lines			33 45	34 15	34 85	34 85	34 80	34 80	35 40	35 60	35 40	35 65
do via Differential Lines			34 00	34 70	35 40	35 40	35 40	35 80	36 45	36 85	35 95	36 70
do 2d class via Differential Lines			31 75	32 45	33 15	33 15	33 15	33 55	34 20	34 60	33 70	34 45
do via New York and Rail.			Add \$5.00 all	classes to	New	York	rates via	route of	ticket.			
do via New York and Sound, May 1 to Oct. 31												
do via New York and Sound, Nov. 1 to April 30			4	Add \$4.00 all	classes to	New	York	rates via	route of	ticket.		
Fitchburg.						New	York	rates via	route of	ticket.		
Gardner.												
Greenfield, via Standard Lines.												
do 2d class via Standard Lines												
do via Differential Lines												
do 2d class via Differential Lines												
Lowell, via Standard Lines.												
do 2d class via Standard Lines												
do via Differential Lines												
do via Boston												
do via New York and Sound Lines via Fall River and Mansfield, May 1 to Oct. 31												
do via New York and Sound Lines via Fall River and Mansfield Nov. 1 to April 30												
do via Providence and Stow Line and Mansfield May 1 to Oct. 31												
do Providence and Stow Line and Mansfield Nov. 1 to April 30												
do via New York and Rail via Providence and Mansfield												
North Adams, via Standard Lines.												
do 2d class Standard Lines												
do via Differential Lines												
do 2d class via Differential Lines												
Pittsfield, via Standard Lines.												
do 2d class via Standard Lines												
do via Differential Lines												
do 2d class via Differential Lines												
Springfield, via Standard Lines.												
do 2d class via Standard Lines												
do via Differential Lines												
do 2d class via Differential Lines												
do via Standard Lines												
do via Differential Lines												
do 2d class via Differential Lines												
Worcester, via Standard Lines.												
do 2d class via Standard Lines												
do via Differential Lines												
do 2d class via Differential Lines												
do via New York and Rail and Springfield or Willimantic												
MEXICO.												
Aguascalientes, via Laredo, Eagle Pass or El Paso.		48 70	48 35	48 55	47 70	46 90	46 90	45 95	45 55	46 90	45 95	45 95
do 2d class.		41 25	40 90	41 10	40 25	39 45	39 45	38 50	38 10	39 45	38 50	38 50
do via Paris.												
do 2d class.												
Allende, via Eagle Pass.		28 10	27 75	27 95	27 10	26 30	25 35	26 30	24 95	26 30	25 35	25 35
do 2d class.		27 65	27 30	27 50	26 65	25 85	25 85	24 90	24 50	25 85	24 90	24 90
do via Paris.												
do 2d class.												
Bajan, via Eagle Pass.		30 60	30 25	30 45	29 60	28 80	28 80	27 85	27 45	28 80	27 85	27 85
do 2d class.		29 05	28 70	28 90	28 05	28 25	28 25	28 80	28 40	28 80	28 40	26 30
do via Paris.												
do 2d class.												
Bustamante (Nuevo Leon), via Laredo.		27 85	28 50	28 70	27 85	27 05	27 05	26 10	25 70	27 05	26 10	25 10
do 2d class.		26 85	27 50	27 70	26 85	26 05	26 05	25 10	24 70	26 05	25 10	25 10
do via Paris.												
do 2d class.												
Cananea, via Naco.		30 60	30 25	30 45	29 60	28 80	28 80	27 85	27 45	28 80	27 85	27 85
Castano, via Eagle Pass		29 05	28 70	28 90	28 05	28 25	28 25	28 80	28 40	28 80	28 40	26 30
do 2d class.												
do via Paris.												
Celaya, via Laredo.		43 35	43 00	43 20	42 35	41 55	41 55	40 60	40 20	41 55	40 60	34 80
do 2d class.		37 55	37 20	37 40	36 55	35 75	35 75	34 80	34 40	35 75	34 40	34 80
do via Paris.												
do 2d class.												
do via Eagle Pass or El Paso and Torreon.												
Chihuahua, via El Paso.		35 70	35 35	34 25	34 50	35 35	35 15	34 50	34 50	34 50	34 50	34 50
do 2d class.		33 10	32 75	31 65	31 90	32 75	32 55	31 90	31 90	31 90	31 90	31 90
do via Paris.												
do 2d class.												

MONOTYPED BY THE CON. P. CURRAN CO., ST. LOUIS.



Northwest Corner
3d and Locust Sts.
BELL, MAIN 1569.

Railroad Printing
Of Every Description.

Commercial Printing
Of Every Description.

E. P. O'FALLON,
SECRETARY.



Northeast Corner
3d and Locust Sts.
KINLOCH, A-395.

CON. P. CURRAN PRINTING CO.

Lithographing,
Engraving.

Blank-Book
Manufacturers.

Messrs. Wood & Nathan,
Selling Agents Monotype Machine Co.,
#1 Madison Ave., New York, N. Y.

Gentlemen:--

Having found the two Lanston Monotype Machines, which we purchased from you, entirely satisfactory, we have decided to increase our output by the addition of one new machine and two new keyboards. With this object in view we have requested your Western representative, Mr. W. P. Gunthorp, to send us a contract for signature. We take pleasure in sending you, under separate cover, copy of Rate Sheet, which was set on the Monotype Machine in a very satisfactory manner. It is hoped you will see to it that our order for the new machine receives prompt attention.

Yours truly,

Con. P. Curran Printing Co.,

Secretary.

AS MADE AND
COMPOSED ON THE
MONOTYPE

5 Point ABCDEFGHIJKLMNOPQRST
5½ Point ABCDEFGHIJKLMNOPQ
6 Point ABCDEFGHIJKLMNOPQ
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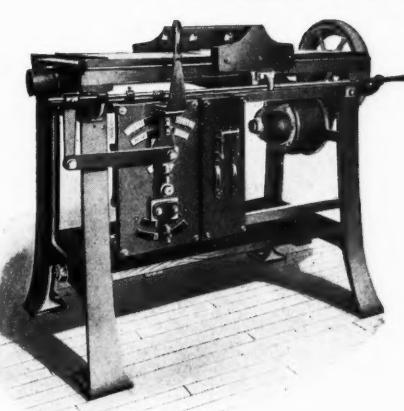
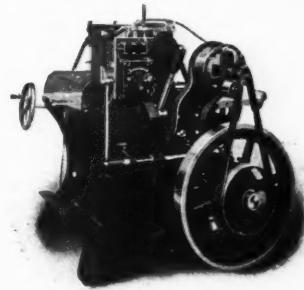
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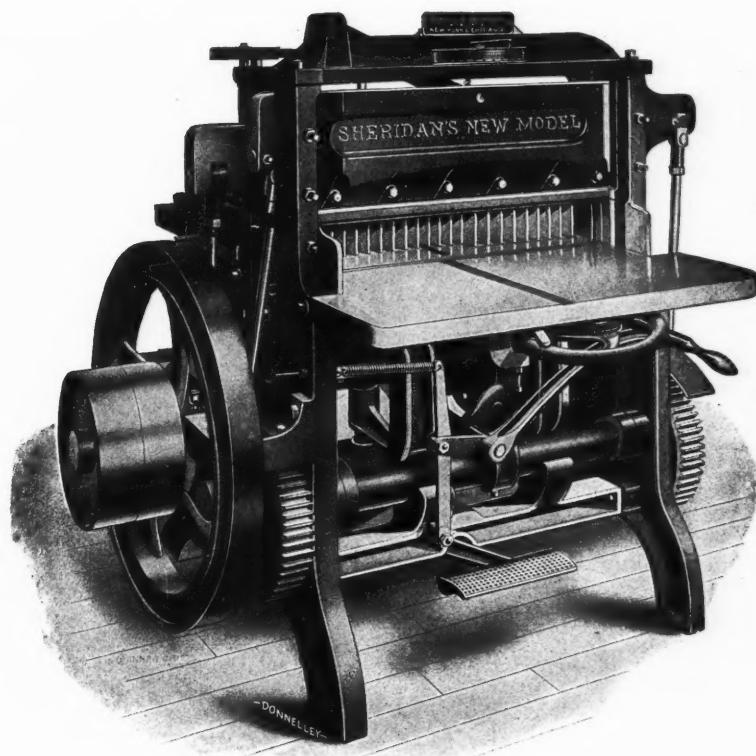
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Nº 12345

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View, showing parts detached
for cleansing.



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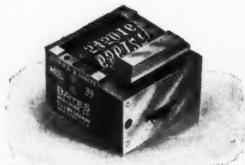


Nº 29

Facsimile impression.

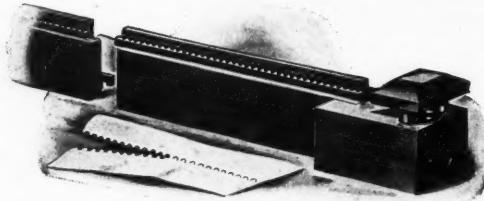
Bates New Model No. 29

For Strip Tickets



Bates New Model No. 39

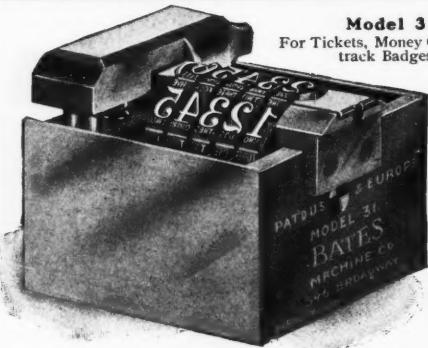
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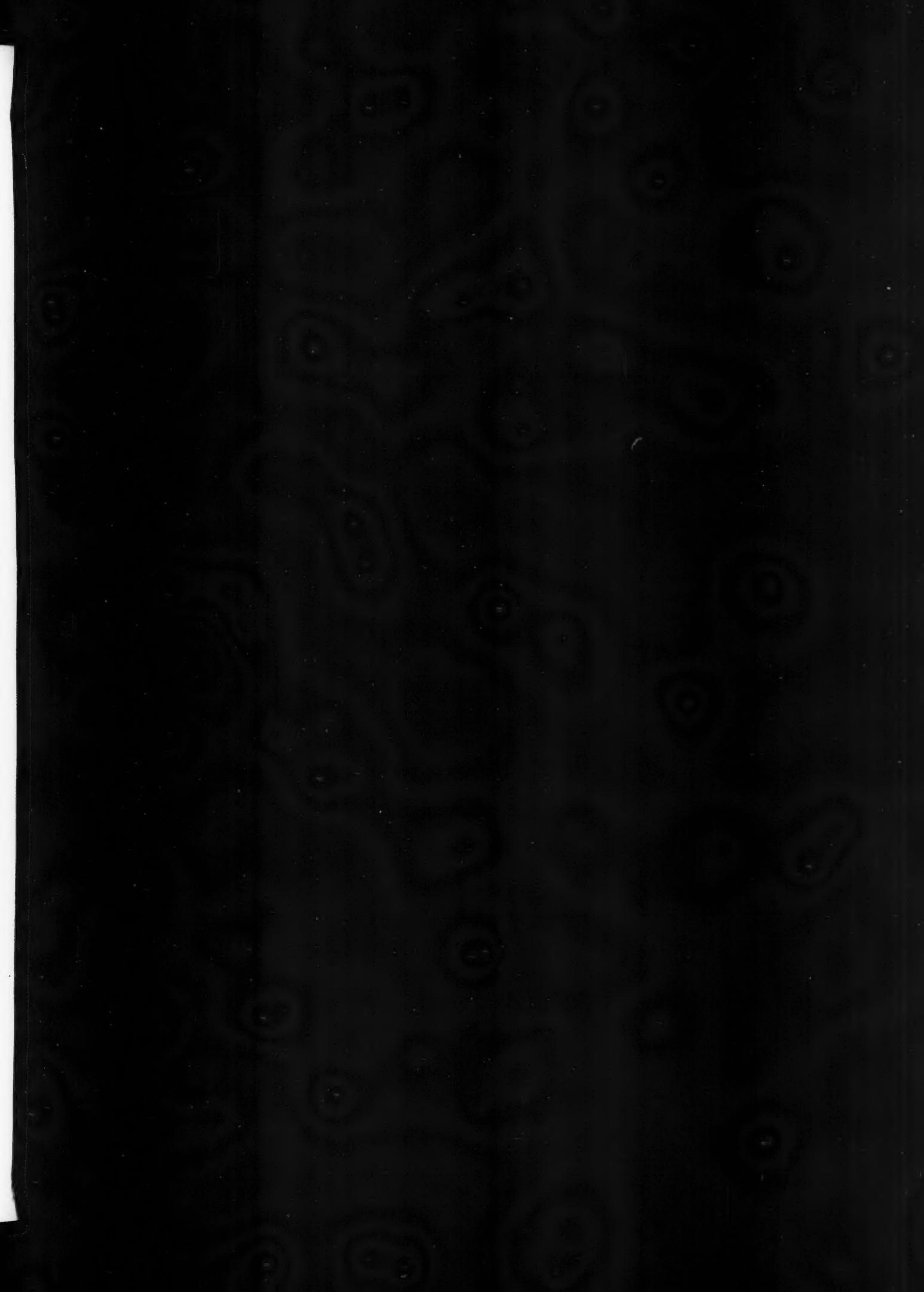


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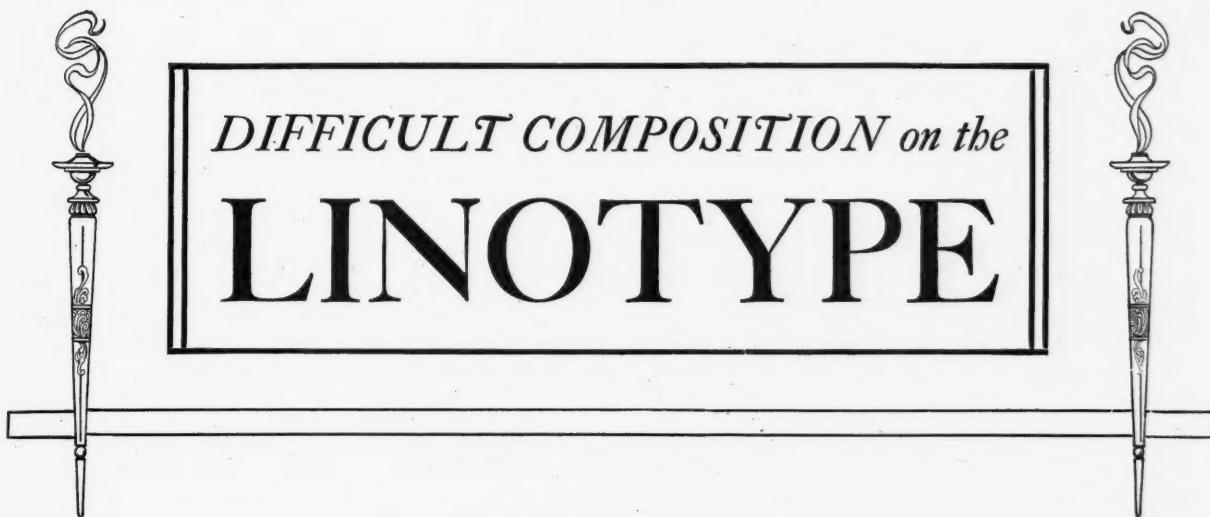
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4 in the CONGRESSIONAL LIBRARY office.*

¶ While the "Record" room does an endless variety of table and document work, the last two departments named handle most of the difficult, job and miscellaneous work of the *Government Printing Office*. The Linotype will be the only type-setting or composing machine used in these departments. The decision to use Linotypes for this work was reached after a most thorough examination and inquiry by experts employed by the Government.

¶ The following three pages show actual commercial samples of every-day work done on the Linotype.

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Page James	1253	Williams Mrs L P, r 2723 Sac South	Wilson The Auctioneer 5579	Wilson The, 329 Front
Williams-Martin Co., Boots & Shoes	4593	Wilson Mrs M, r 153 Noe	Wilson I, 1177	Mis-Miss
Williams-Martin Co.	1251	569 Mkt	Wilson Mrs A H, r 105 Scott	5579
Grove Folsom	133	Williams Mrs M C, r 887 Bayway	Wilson A J, Fuel 2375 Pine	5579
Black	345	Williams Miss M C, r 721 Clayton	Wilson Mission 8218	5579
Black	3190	Williams Miss Mollie, r 817 Mis-sion	Wilson Mrs Annie, r 824 Polk	5579
Red	1141	Williams Mrs N J, r 956 Pine'	Larkin 18	Wilson Mrs Annie, r 824 Polk
Church	6337	Williams Miss B, r 964 Filbert	West 314	Wilson Mrs Annie, r 824 Polk
Larkin	316	Williams Miss B, r 354 S Carlos Av	Church 3167	Wilson Mrs A W, r 2430—37th
Mission	4200	Williams Mrs S H, r 825 Turk	Folsom 3567	Wilson-Barrett Mrs L, Dermatolo-gist
East	68	Williams Mrs S M, r 2446 Folson	Main 5336	Filst Cataglion Bldg.
West	776	Williams Thomas S, r 1614 Valejo	1312 Wilson Bros, Tobacco 131 O'Farl	1666
Sutter	3566	Williams Dr H, r 2900 Pine Av	22221 Wilson Bros, Wall Paper Cleaning	1666
Black	1233	Williams Dr Thos M, Ofc 1312 Van Ness	South 762	Wilson Bros Off, Storage & Moving
Black	6389	Same, r 2672 Pine	South 617	Wilson Bros 1710 Mill
Red	2703	Williams Mrs Oregon Saloon & Dance Hall 52½ Pac Tailors 5½	Red 4340	Wilson Mrs C, r 120 Ellis
Hyde	106	Williams T W & Co, Tailors 5½	Drumm 688	Wilson Dr Carl Groves, Ofc 379
James	2056	Kearny Williams Mrs V T, r 400 Turk	Mission 801	Sister 160 Guererro
Fell	480	Williams W H, Mgr, Elliott Ad-dressing Machine Co 303 Oak	Main 5293	Wilson Mrs Garie, r 768 Waller
Geary	637	Williams W H, r 61 Tremont Av	Larkin 1726	Wilson Mr Gaff, r 310 Jones
Folsom	3681	Williams Wm A, Flunder 1211 East	Main 5303	Wilson OH, Atty Mills Blg 10th & Farmer 114 Jackson
Red	1616	Williams Wm, r 509—5th	3384 Wilson Chas, Carpenter 437	Wilson Chas, Carpenter 437
Main	692	Williams & Bixler, Capitalists 320 Main	Red 6791	Haight
Howard	546	Williams & Leventhal, Pride Fruit & Grocery Co 290 Turk	Main 1470	Wilson Chas E, Atty Cooker Bldg
Steiner South	521	Williams Alex B, r 2010 Wash Bros, Millers 509—5th	Page 451	Wilson Chas E, Atty Cooker Bldg
Red	311	Williamson Dick, Restaurant 247	Page 3099	Wilson Chas B, Architect 126
Main	642	Williamson Mrs E L, r 11 Elgin Pk	Red 3099	Kearny
Park	105	Williamson Mrs F W, r 780—13th	Scott 2104	Wilson Miss Charlotte, The Holly-
Church	5125	Williamson Mrs H, r 141 Cluett- nooga	Same, r 2506 Wash	wood 820 Bush
Black	2320	Williamson H Co, Plumbers 413	Scott 2164	Wilson Mrs Sara V, r 2507 Clay
Scott	11	Williamson Hugh, r 2296 Brod- erick	Page 799	Wilson Distilling Co 300 Battery
Bush	946	Williamson J M, Phy & Sur Ofc 21 Powell	Larkin 11	Wilson Douglass R, r 1407 Hyde
Page	259	Williamson Mrs M L, r 98 Webster	Mission 2810	Wilson Mrs E, r 1708 Octavia
Steiner Black	1369	Williamson W, r 1620 Post	Black 373	Wilson Mrs E, r 140—23d Av
Mint	4131	Williamson W L, Vet Sur Mkt & Twine 214	Black 344	Wilson Edgar M, Atty Safe Dep
Black	4702	Valencia & Turnbull, Builders & Contractors 614 Clay	Black 373	Wilson Edgar M, Atty Safe Dep
Jessie	4671	Williamson & Waterfield, Saloon	Black 4867	Wilson Fred, Tailor 610 Mfg
John	4631	Willard H B, Paper & Twine 214	Black 7726	Wilson Frederick A, r 23102 G Av
Hyde	2061	Willis F H, r 1602 Valejo	Howard 2819	Wilson Fred, Tailor 610 Mfg
West	1326	Willis Mrs W L, 1840 Cal	Drumm 688	Wilson Fred, Tailor 610 Mfg
Black	556	Willow Bark, Builders & Cream	Black 4967	Wilson Fred, Tailor 610 Mfg
Capp	356	Willow Bark, Builders & Cream	Black 5292	Wilson Fred, Tailor 610 Mfg
East	356	Willow Bark, Builders & Cream	Black 5298	Wilson Home 2112 Mason
Green	1203	Willow Bark, Builders & Cream	White 3561	Mills Mills 2425 Th St
Polk	1203	Willow Bark, Builders & Cream	White 1789	Wilson Howard
Black	1405	Willmore Mrs Alice, r 24 Derby Pl	Black 599	Wilson Horace, r 1 Est 10 Turk
Page	2413	Willner Rev Joseph, r 1027 Bu- chanan	East 292	Wilson Horace, r 1 Est 10 Turk
White	3691	Willow Bark Hospital, 812 Shot-well	Black 3188	Wilson House The 775 Mission
Mission Black	158	Willows Brewery, 19th & Mission	Black 3692	Wilson H P, r 247 Turk
Black	1511	Willows Hamilton Jr, Asst John T	Main 5035	Wilson J, r 247 Turk
Black	559	Willow Jas H, r 3196 Pac Av	West 615	Wilson Jas H, r 3196 Pac Av
Black	559	Willow Jas H, r St Dunstan's	East 559	Wilson Jas H, r St Dunstan's

Sample page SAN FRANCISCO TELEPHONE DIRECTORY
Composed on Double-Magazine Linotype, at one operation

158 THE TOLEDO HOME TELEPHONE CO.

158 THE TOLEDO HOME TELEPHONE CO.

Geary Scott	2333	Wilson Mrs Lou, r 2604 Sutter Red	Jackson 3121	Wilsire W B, r 2109 Baker
Page James	1253	Williams Mrs L P, r 2723 Sac South	Wilson I, 1177	Mis-Miss
Williams-Martin Co., Boots & Shoes	4593	Wilson Mrs M, r 153 Noe	Wilson Mrs A H, r 105 Scott	5579
Williams-Martin Co.	1251	569 Mkt	Wilson Mrs A J, Fuel 2375 Pine	5579
Grove Folsom	133	Williams Miss M C, r 721 Clayton	Wilson Mission 8218	5579
Black	345	Williams Miss Mollie, r 817 Mis-sion	Lawkin 18	Wilson Mrs Annie, r 824 Polk
Black	3190	Williams Miss Mollie, r 817 Mis-sion	West 314	Wilson Mrs Annie, r 824 Polk
Red	1141	Williams Mrs N J, r 956 Pine'	Church 3167	Wilson-Barrett Mrs L, Dermatolo-gist
Church	6337	Williams Miss B, r 964 Filbert	Folsom 3567	Filst Cataglion Bldg.
Larkin	316	Williams Miss B, r 354 S Carlos Av	Main 5336	Wilson Bros, Tobacco 131 O'Farl
Mission	4200	Williams Mrs S H, r 825 Turk	1312 Wilson Bros, Wall Paper Cleaning	1666
East	68	Williams Thomas S, r 1614 Valejo	22221 Wilson Bros, Pine Av	1666
West	776	Williams Thomas S, r 1614 Valejo	South 762	Wilson Bros Off, Storage & Moving
Sutter	3566	Williams Dr Thos M, Ofc 1312 Van Ness	South 617	Wilson Bros 1710 Mill
Black	1233	Same, r 2672 Pine	Red 4340	Wilson Mrs C, r 120 Ellis
Black	6389	Williams Mrs Oregon Saloon & Dance Hall 52½ Pac Tailors 5½	Drumm 688	Wilson Dr Carl Groves, Ofc 379
Red	2703	Williams T W & Co, Tailors 5½	Mission 801	Sister 160 Guererro
Hyde	106	Williams Mrs V T, r 400 Turk	Main 5293	Wilson Mrs Garie, r 768 Waller
James	2056	Williams W H, Mgr, Elliott Ad-dressing Machine Co 303 Oak	Larkin 1726	Wilson Mr Gaff, r 310 Jones
Fell	480	Williams W H, r 61 Tremont Av	Main 5303	Wilson OH, Atty Mills Blg 10th & Farmer 114 Jackson
Geary	637	Williams Wm A, Flunder 1211 East	3384 Wilson Chas, Carpenter 437	Wilson Chas, Carpenter 437
Folsom	3681	Williams Wm, r 509—5th	Red 6791	Haight
Red	1616	Williams & Berg Co, Tailors 137	Stevenson 1317	Wilson Chas E, Atty Cooker Bldg
Main	692	Williams & Bixler, Capitalists 320 Main	Main 1470	Wilson Chas E, Atty Cooker Bldg
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Black	4702	Valencia & Turnbull, Builders & Contractors 614 Clay	Black 373	Wilson Edgar M, Atty Safe Dep
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John	4631	Willard H B, Paper & Twine 214	Black 373	Wilson Frederick A, r 23102 G Av
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Black	1511	Willows Hamilton Jr, Asst John T	Main 5035	Wilson J, r 247 Turk
Black	559	Willow Jas H, r St Dunstan's	West 615	Wilson Jas H, r 3196 Pac Av

Sample page TOLEDO HOME TELEPHONE CO.
Composed on the Linotype by the Toledo Typesetting Co.

LLOYD'S REGISTER OF AMERICAN YACHTS.

1904

Allen, J. Wheelock, <i>Royal Canadian Yacht Club, Toronto, Canada.</i>	Alley, William H., 95 South Street, Boston, Mass.—East.	Altendorf, J., <i>California Yacht Club, Oakland, Cal.</i>	Ames, F. L., 96 Ames Building, Boston, Mass.—N.Y.-East-Mch.
Tons s. Lorelie 5	Tons s. Onas II —	Tons Pilgrim —	Tons Shark 31
Allen, T. B., 80 Broadway, New York. Atl.-Gin. Bar.	Allison, H. A., <i>Royal Kennebecasis Yacht Club, St. John, New Brunswick. Kbc.</i>	Altman, W. M., 149 Fulton Street, Chicago, Ill. Fox. L.	Vigilant 144
Mallard —	Jubilee 4	Phantom —	
Allen, W. D., 98 Summer Street, Boston, Mass.—Win. Cot. Pk.	Allison, W. C., 2034 Spruce Street, Philadelphia, Pa.—Phl. Cor.	Ames, Butler, 333 Andover Street, Lowell, Mass.—N.Y.-Cor.-Mch.	Ames, H. S., 201 North Fourth Street, St. Louis, Mo.—Ill.
Louise —	Lady Mary 11	America (p.o) 89	s. Virginia (p.o) 5
Allen, W. L., 123 West Fortieth Street, New York.—Bgn.B.	Tiger —		
Shamrock —		Ames, C. F., Rochester, N. Y.—Roc.	
Allen, W. P., 711 Lincoln Avenue, St. Paul, Minn.	Allyn, Edgar P., Woodhaven, Long Island, N. Y. J. Bay.	Teaser —	
Veery 15	Guide 8		
Alley, A. Bryan, <i>Larchmont Yacht Club, Larchmont, N. Y. Lar.</i>	Almy, C. F. H., 33 Moore Street, Providence, R. I.—Brs.-R.I. Koskotop ... (p.o) —	Ames, E., 201 North Fourth Street, St. Louis, Mo.—Ill.	
Rogue —	Almy, W. S., 33 Moore Street, Providence, R. I.—Brs.-R.I. Koskotop ... (p.o) —	s. Virginia (p.o) 5	
Snapper —			
		Ames, F. F., 25 Broad Street, New York. N.Y.-Atl.-Cba.	
		s. Halcyon 89	
			Anderson, H. B., 38 Wall Street, New York. N.Y.-Man.B.
			s. Taniwha 151

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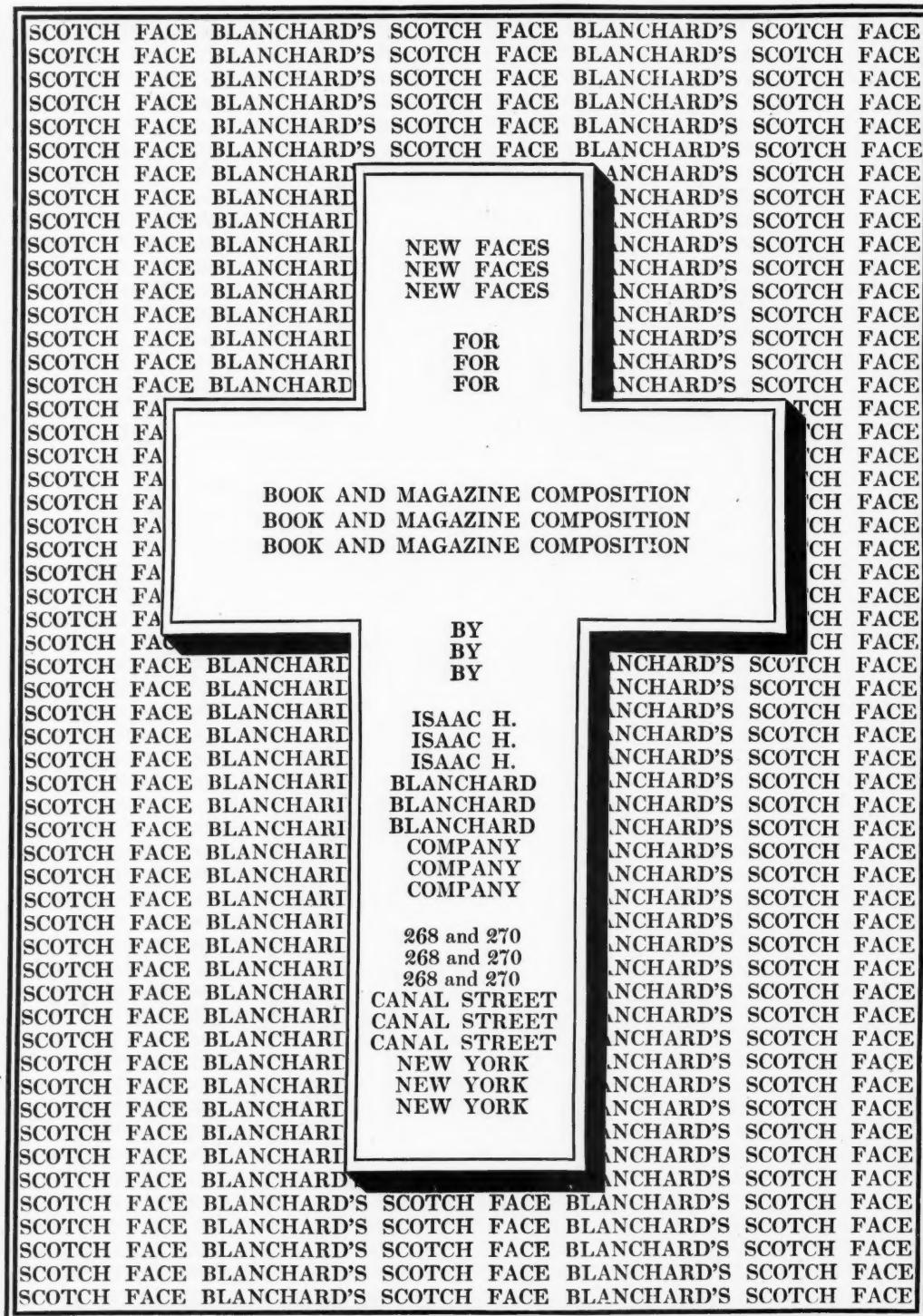
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HANLEY, C. C. (cont.)	HARLAN & HOLLINGSWORTH CO. (United States Shipbuilding Co.) (cont.)	HERRESHOFF MANUFACTURING CO. (cont.)	HERRESHOFF MANUFACTURING CO. (cont.)	HERRESHOFF MANUFACTURING CO. (cont.)
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Volsung —	s. Vergemere 315	Alert —	Columbia 145	Humma 25
Wasis —		s. Altair 95	Constitution .. 159	Ianthe 19
Windora —		Altair 31	Consuelo —	s. Idle Hour 15
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s. Alvina 526	Adelaide —	Anoatok —	Cricket 10	s. Irene 52
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s. Ariadne 246	Dolphin —	Arethusa —	s. Dawn 27	s. Jean 28
Ariel 101	Eagle —	Arris 10	s. Dawn 9	Jilt —
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Fareeda —	Haze —	Astrild 10	s. Duquesne 82	s. Kalolah 42
Gadfly —	Holy Smoke... —	Athene 75	Edith —	s. Katrina 20
Gaviota —	Hope II. —	s. Augusta 38	Effort 13	s. Katrina 52
Grilse —	Jersey —	Azor 12	Electra I. 16	Kuwana 10
Hildegarde ... 184	Jopaulella —	Bambino II. —	Electra II. —	s. Ladoga 61
Iroquois 92	Lively —	Bat 10	s. Empress 50	Larrikin 10
s. Neaira 342	Natalie —	s. Belle Mere 145	Esperanza —	s. Laurita 116
s. Niagara 1443	"M" —	Ben 10	Esther —	Leda 11
s. Nourmahal ... 768	Pippin —	Bobtail —	s. Eugenia 113	s. Lorna 43
Orion —	Scandal —	Bonnie Doon.. —	Evelyn 10	s. Louise 49
Priscilla 75	HERRESHOFF MANUFACTURING CO.	s. Camilla 15	Flight 10	s. Lucile 19
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		Clara 9	Handsel 6	May Queen —
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		Cockatoo —	Hera —	Merry Thought —

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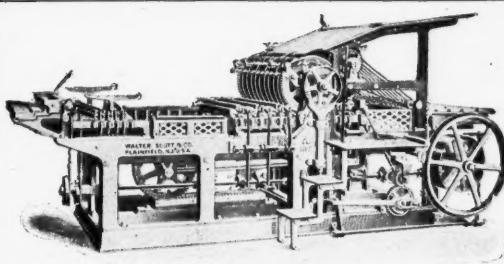
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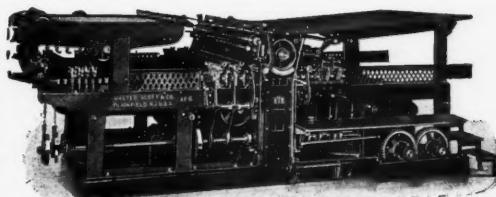
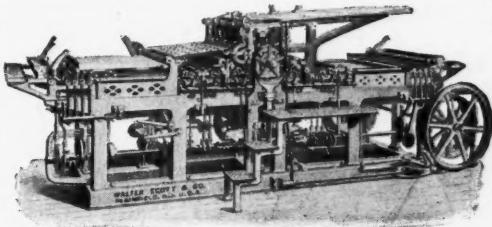


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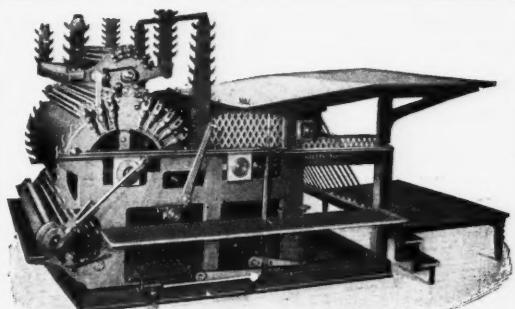
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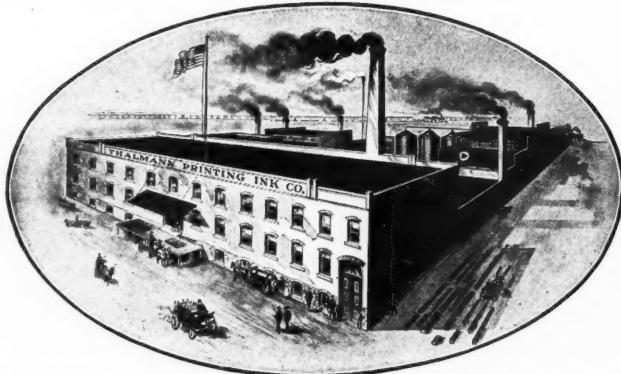
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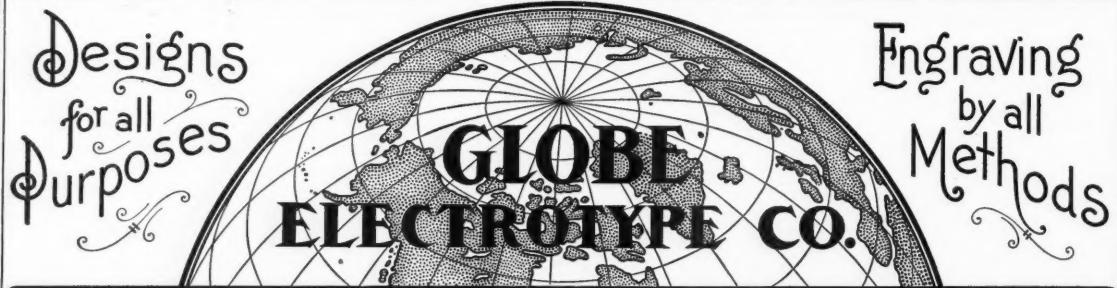
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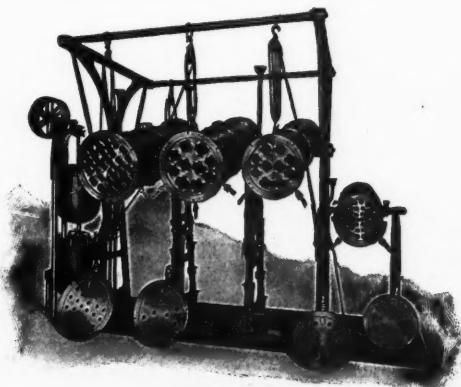
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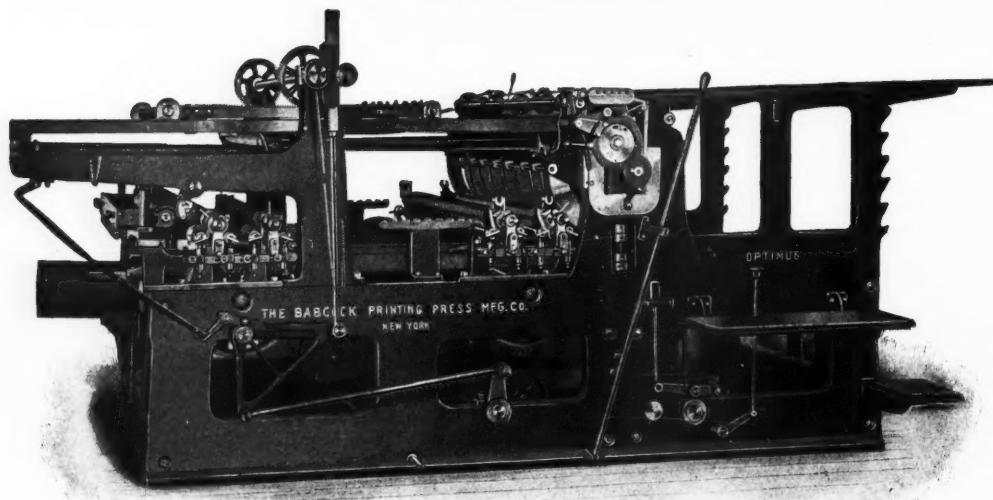
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What do you want in a printing press that is not furnished in the Optimus?

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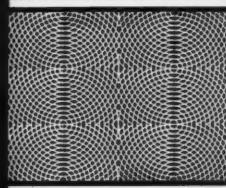
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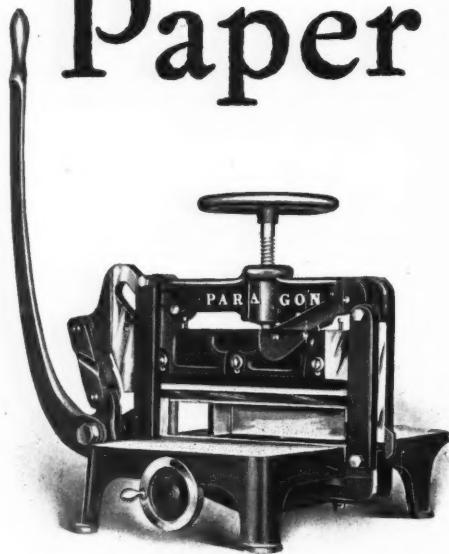
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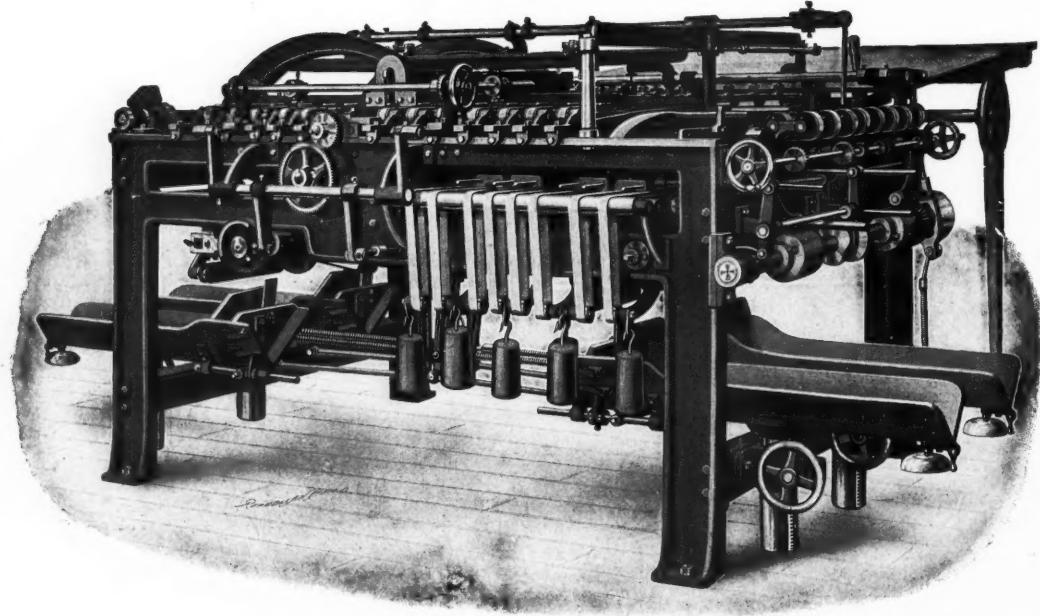
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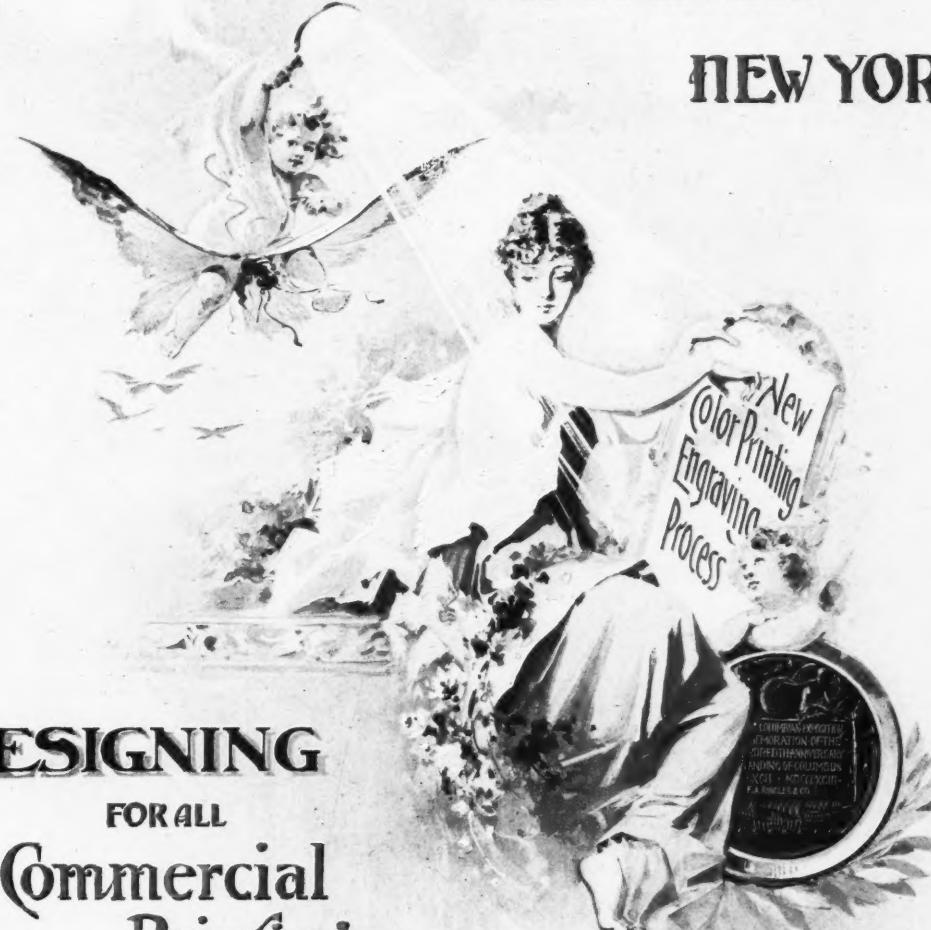
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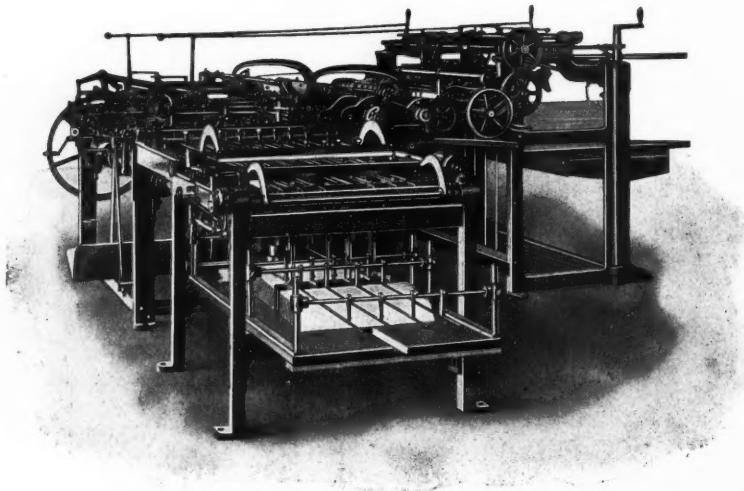
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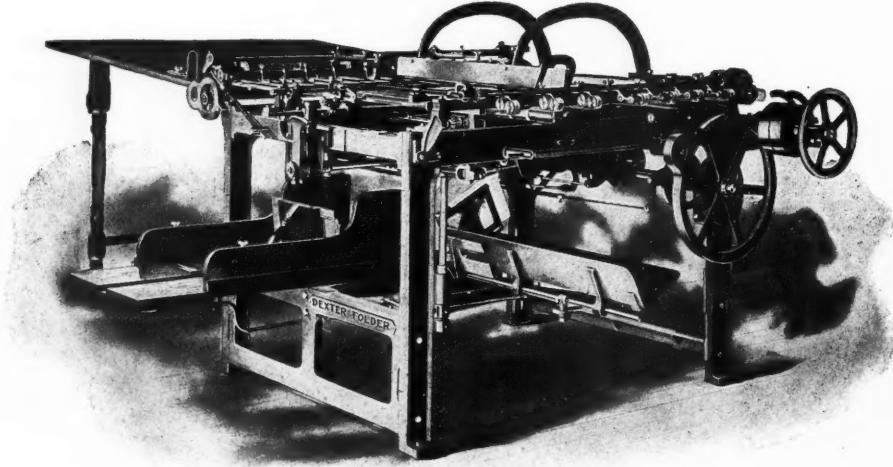
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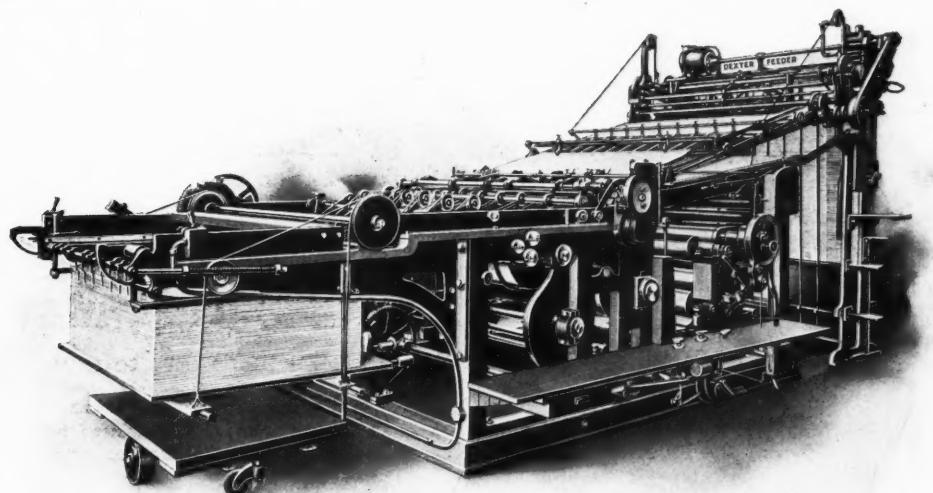
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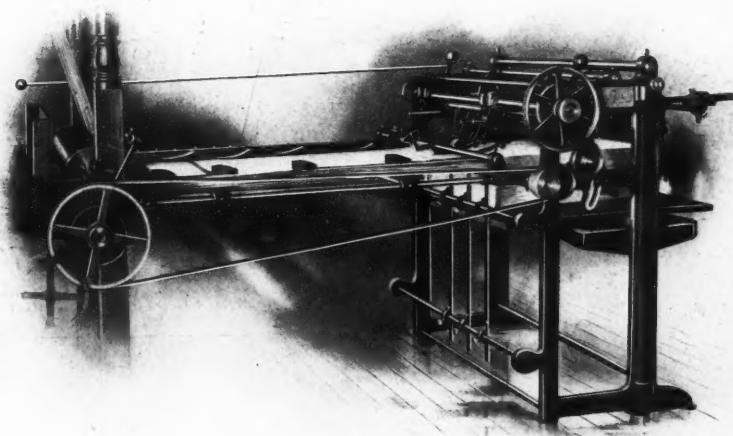


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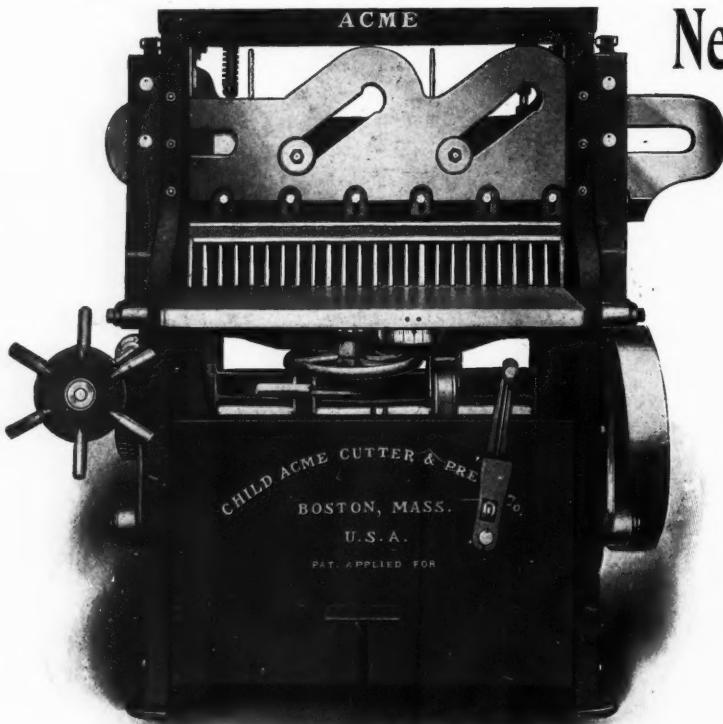
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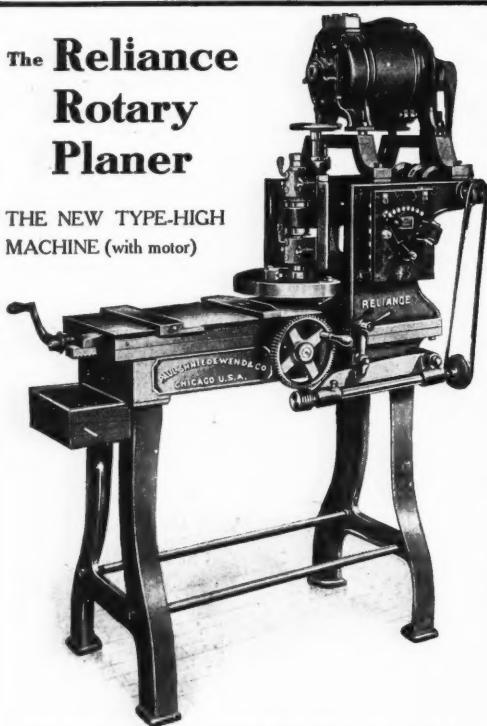
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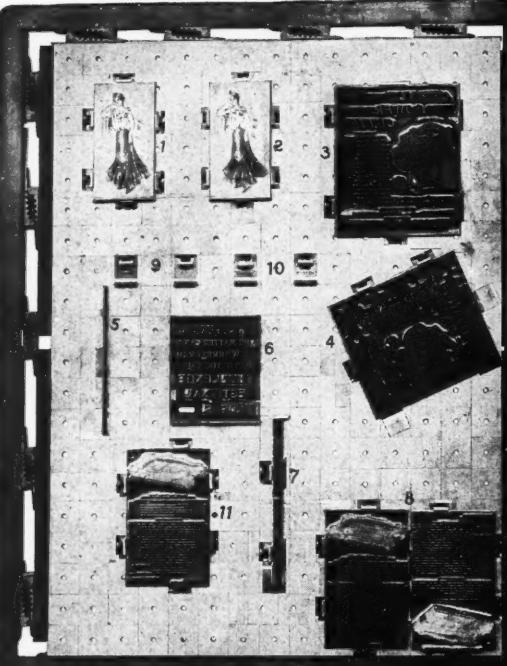
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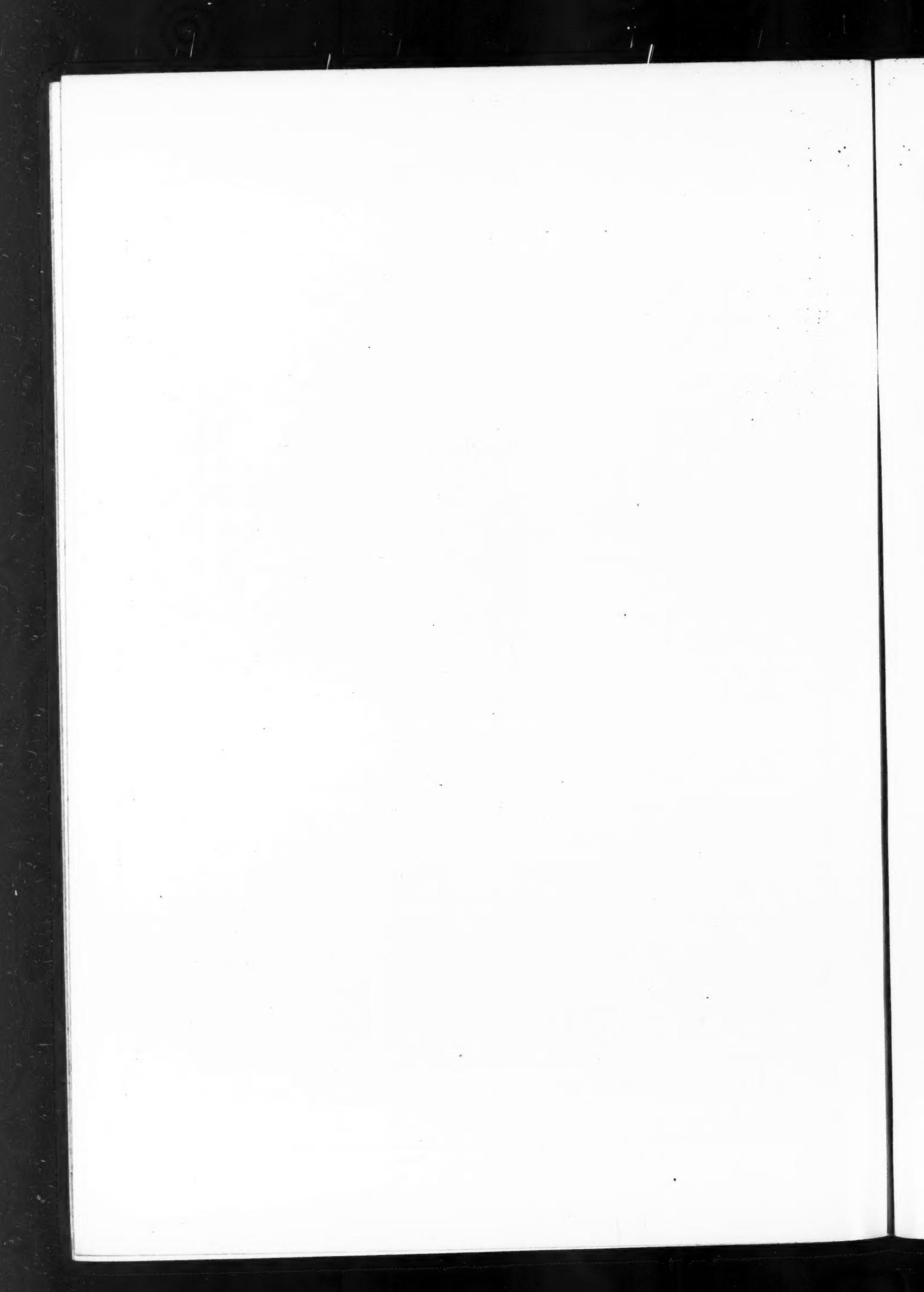


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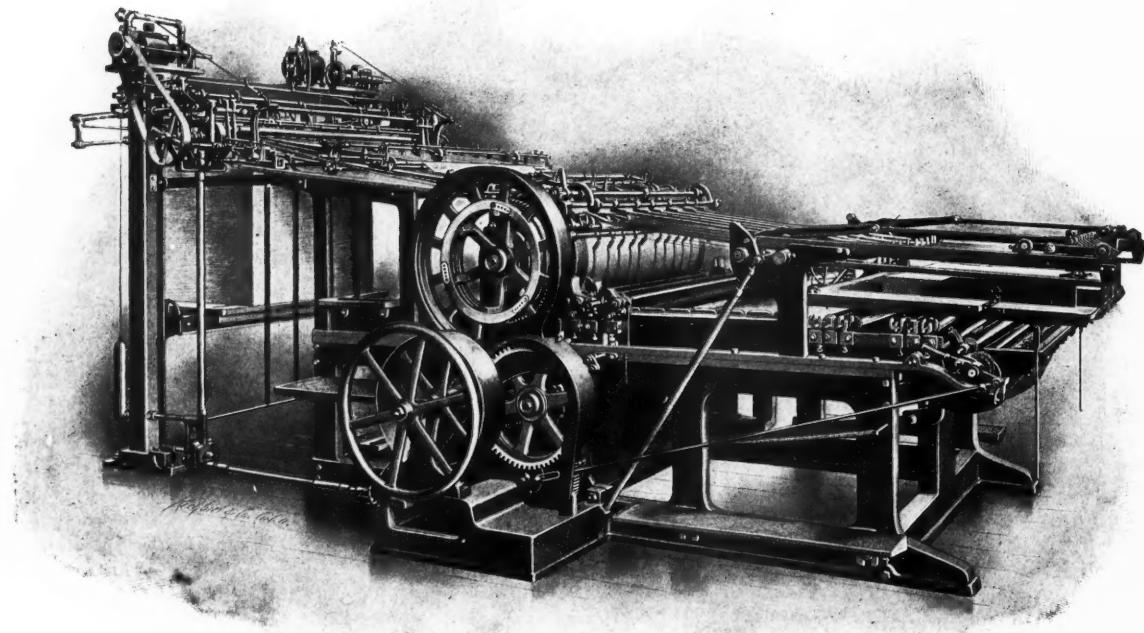
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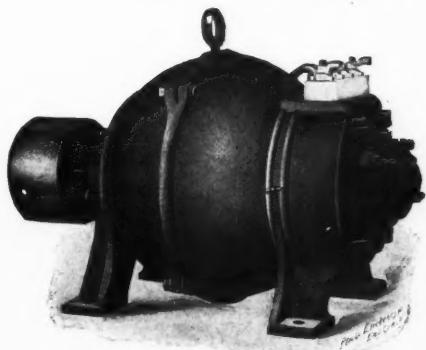
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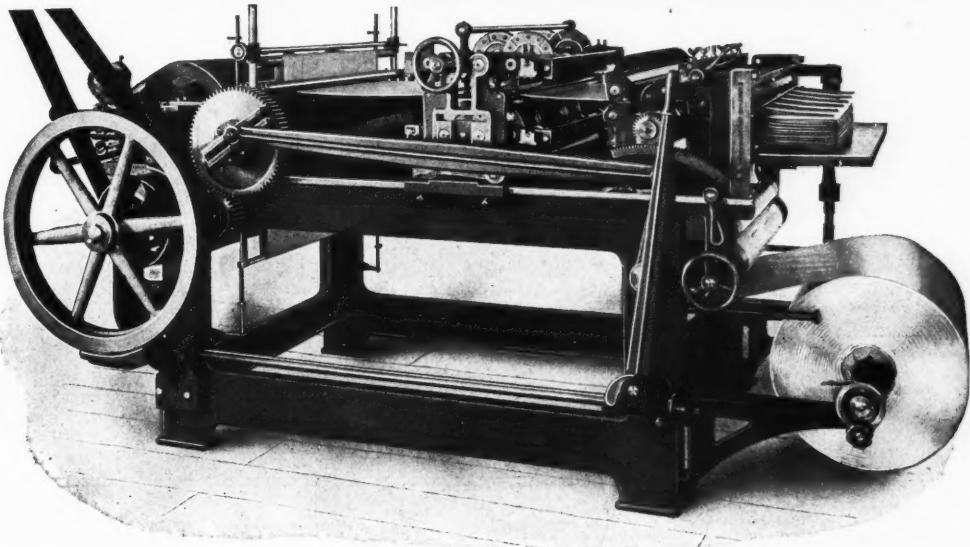


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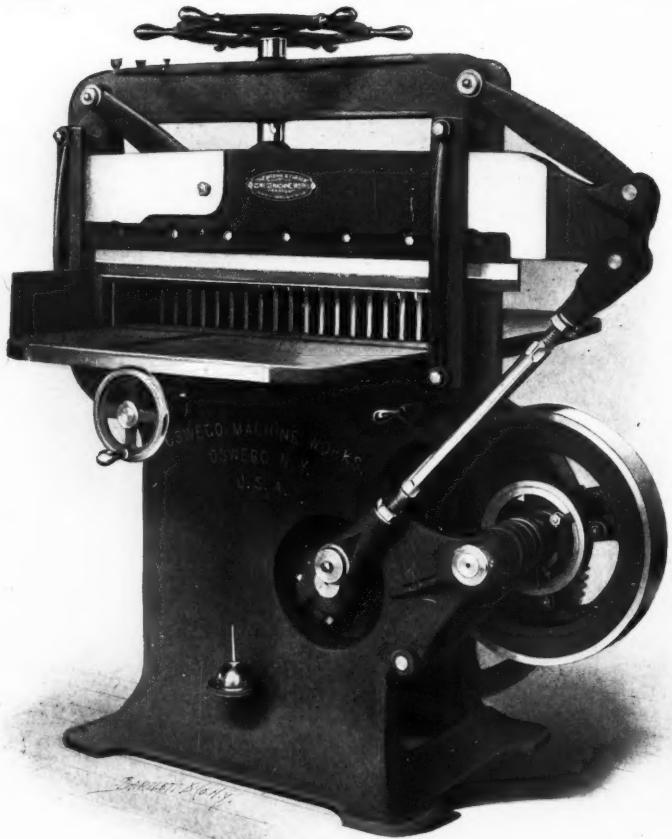
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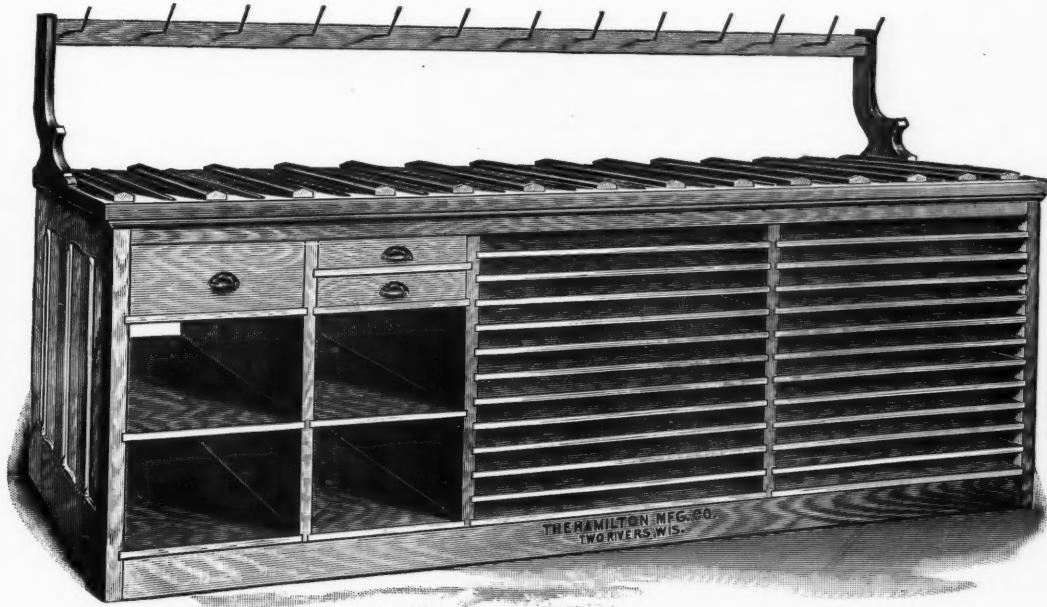
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We show here what we term our Government Galley Cabinet, so named on account of its being one of many special pieces of furniture we have lately supplied for the new Government Printing-office at Washington, D. C.



GOVERNMENT GALLEY CABINET

This cabinet is substantially constructed of hardwood throughout. The total length is 9 feet 5 inches, depth 28½ inches, height 3 feet 2 inches. The top is of heavy hardwood plank, 2 inches thick. There are 13 shelves for galleys. The drawers run clear through the frame. There are four compartments for the storage of empty galley cases. Cleats on top for holding galley cases filled with type, and wire hooks at the back for copy. Weight, 900 lbs.

PRICE, complete, \$130 — less usual discount.

The Hamilton Mfg. Co.

Main Office and Factory: . . . TWO RIVERS, WIS.
Eastern Office and Warehouse: MIDDLETOWN, N. Y.

 SEND FOR OUR SPECIAL WOOD TYPE CATALOGUE.

Our goods are carried in stock by all first-class dealers in printers' supplies in the United States, Canada, Mexico, England, France, Germany, South Africa and Australia. ASK FOR HAMILTON GOODS — see that you get them. LOOK FOR THE STAMP — it is a guarantee of excellence.

A VALUABLE LINE GAUGE SENT TO EVERY PRINTER WHO WILL ASK FOR IT

RELIABLE
Printers' Rollers
FOR
Summer Use



ORDER THEM NOW
FROM
Sam'l Bingham's Son Mfg. Co.
201-207 South Canal Street
CHICAGO, ILL.





Something New

XXX (Triple X) COVER

EXTRA STRONG PERFECT FOLDER



TWO SIZES } 20x25—60, 80, 100 lb.
SIX WEIGHTS } 22½x28½—80, 100, 130 lb.

SIX COLORS } White Azure
Coated Two Sides } Rose Green
 Primrose India Tint

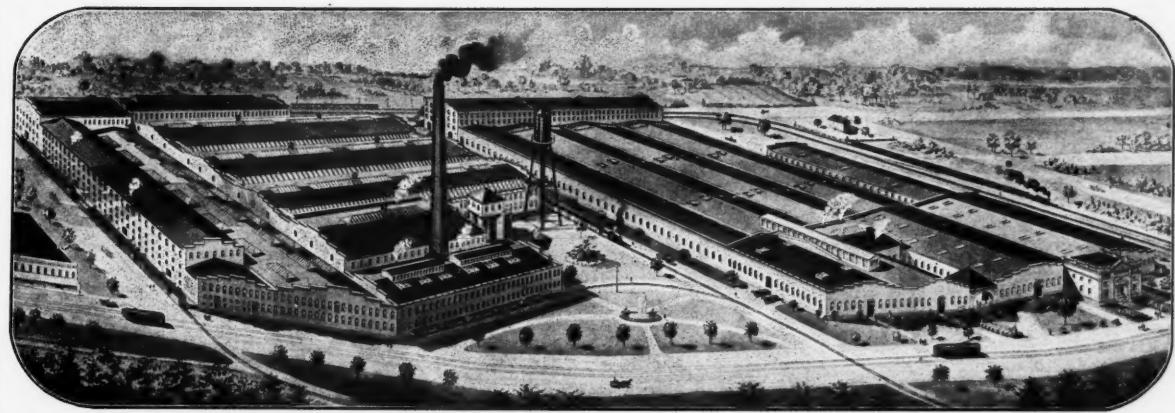


Sold by Paper Dealers Everywhere

SEND FOR SAMPLES

The Champion Coated Paper Co.

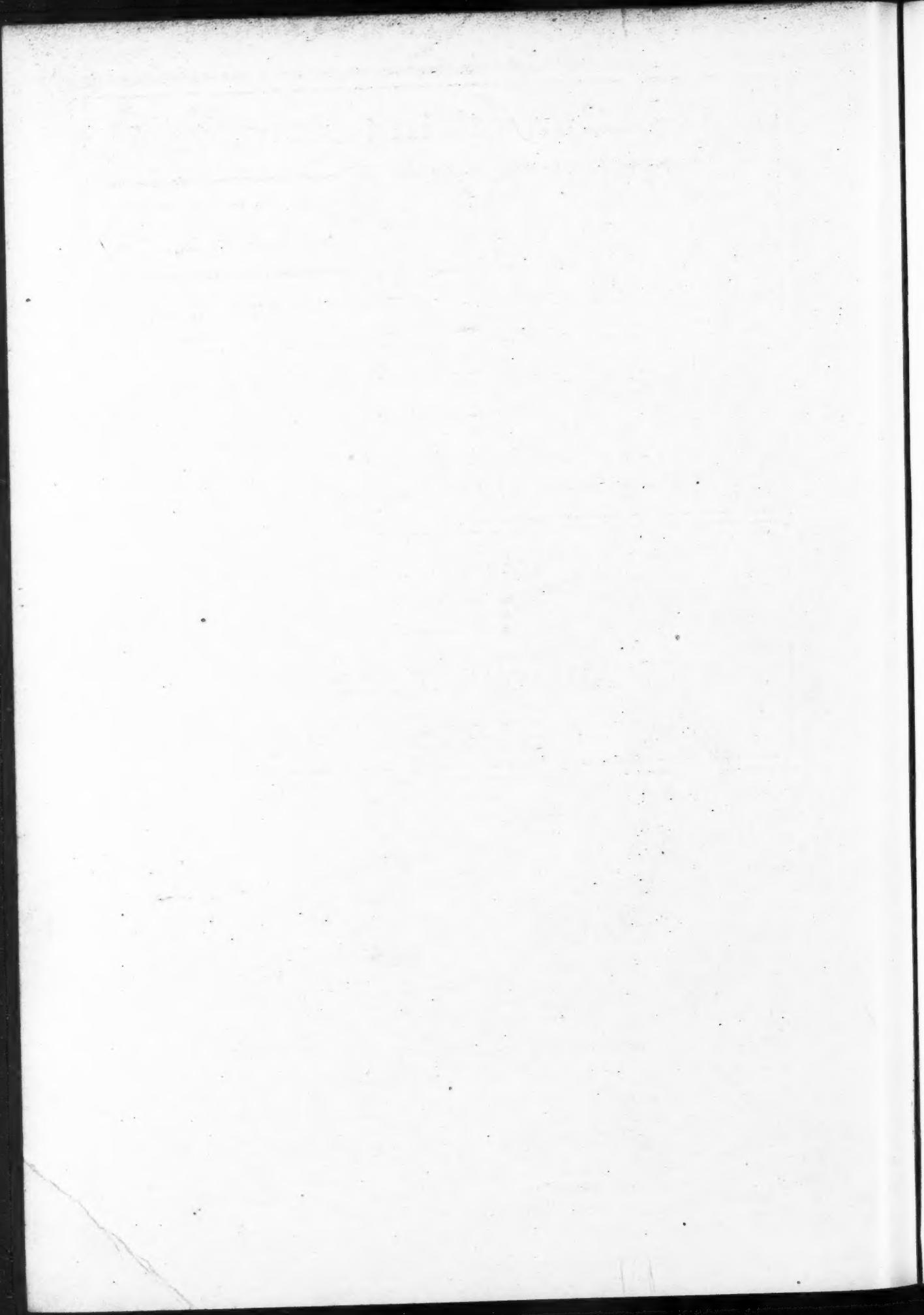
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Unexcelled for its perfect folding quality.

Pliability and unusual strength

UNSURPASSED FOR EMBOSsing







1904, The Inland Printer Co.

THE SCOT.



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXIII. No. 5.

CHICAGO, AUGUST, 1904.

TERMS: \$3.00 per year, in advance.
Foreign, \$3.85 per year.

THE VALUE OF ART INSTRUCTION.*

BY GEORGE SHERMAN.



To a few years ago the average patron of the print-shop felt content in his reliance upon the compositor's knowledge of display and arrangement. Whether or no the printer had a proper conception of correct usage in the selection and arrangement of type-faces usually was a matter beyond the average customer's province to distinguish. It was an easy matter to convert the user of printing to the acceptance of a vulgar and incon-

gruous production with the argument that there were but limited possibilities within the use of type, and that the added cost of alterations would not be compensated for by the improvement.

To-day, quality, embodied in a higher sense of art, is the predominating feature of good printing. Even cost is a lesser consideration with the wise and critical customer. He is alert and sensitive to fashionable type-faces, even to the extent of his wife's familiarity with the latest in millinery. Furthermore, he has a degree of knowledge concerning proper display, artistic arrangement, "whiting out," and the very exacting customer is even keen to note technical mechanical details in composition. The twentieth-century customer understands also that these details of "quality printing" require more skill and time on the part of the compositor and pressman than does the execution of haphazard work, and he is willing to pay for these extra pains.

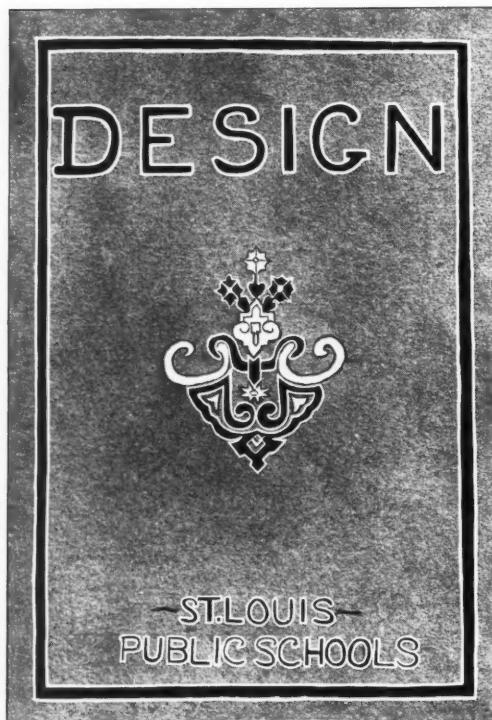
It is not an unfamiliar happening, nowadays, for the cost of author's display, arrangement and style (not including changes in the text) to exceed the entire cost of the original composition. The tendency, therefore, is toward a better grade of printing at an increased

cost to the user, greater margins for profit to the producer and, withal, an increased demand for competent, exacting, finished art printers, at advanced salaries. In that the up-to-date user of printing is averse to leaving display arrangement to the compositor is evidence that he recognizes a lack of technical knowledge within the average practical printer. On page 659 is an example of recent manuscript from a critical customer illustrative of much conventional present-day copy. It is one proof of lack of confidence in the artistic judgment of the average printer. I doubt whether there is one first-class office in America that has not received similarly arranged copy from exacting customers within recent years.

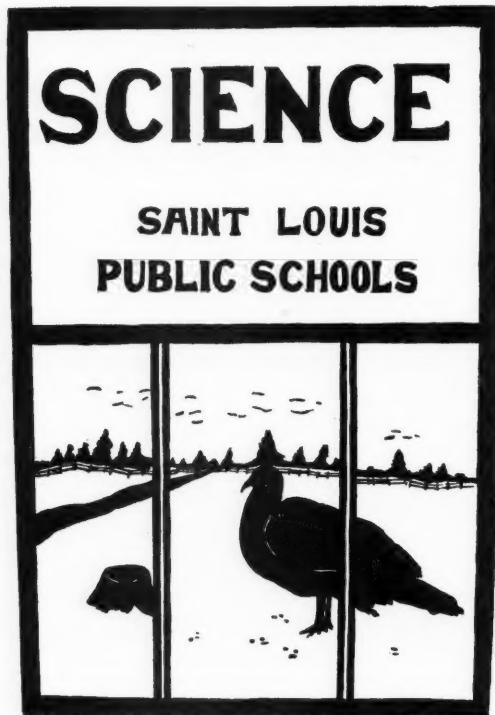
Evidence is strong, on the face of examples of this kind of manuscript, that the public is profiting by art instruction derived from technical and trade journals, and as the field for profit and opportunities for lucrative positions along these lines is increasing, to this same extent will it be necessary for the compositor to add to his knowledge of what is correct in display and arrangement. Unless the average printer devotes the same attention to art instruction that is given to the mere mechanical end of composition, he will soon revert to the position of a "reprint" tool in the hands of the better-paid artist and designer, who will continually fill the position rightfully belonging to the job printer. Even now is this condition a fact in several of America's high-class printing-offices. One of the largest concerns in New York city employs regularly two designers, who lay out and arrange every display job that goes to the composing-room. In such cases the compositor loses his prestige altogether, while the opportunities for advanced salaries are consequently meager indeed.

That printing is rapidly evolving from a liberal art to a position among the fine arts is recognizable in that the study of type display, arrangement, proportion, balance, etc., is fast occupying a prominent position in the

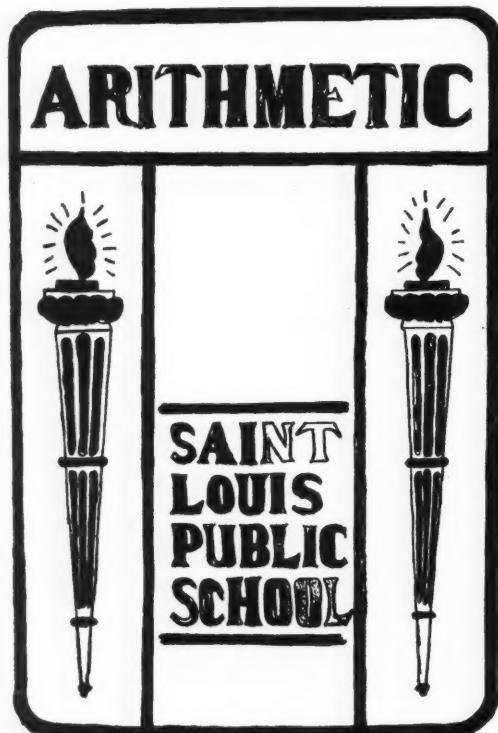
* Designs loaned by courtesy of Dr. F. Louis Soldan, Superintendent of Instruction, for exclusive publication in THE INLAND PRINTER.



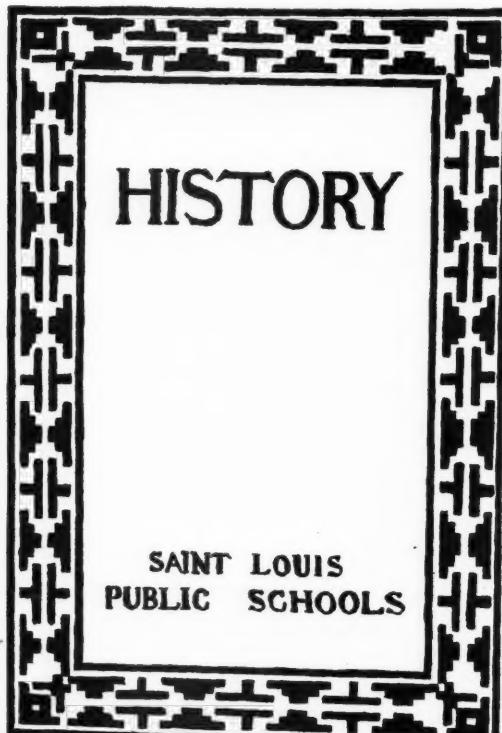
Adolph Porter, Eighth Grade, Fifteen Years.



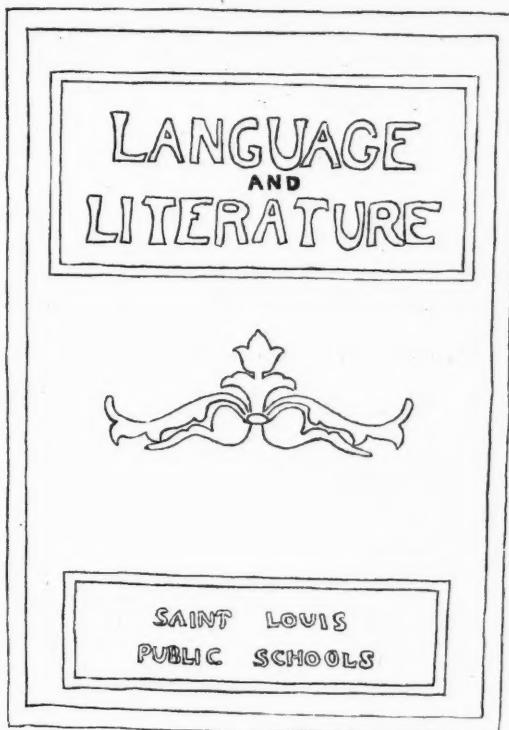
H. Pearl, Sixth Grade, Thirteen Years.



Meyer Milner, Sixth Grade, Twelve Years.



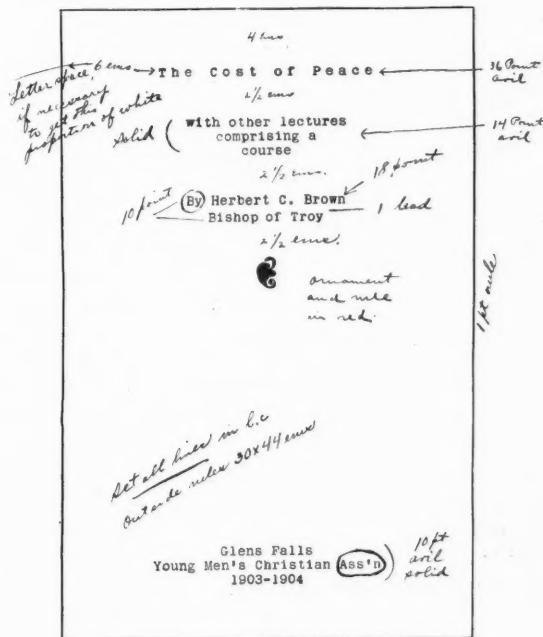
Russell Sewell, Eighth Grade, Fifteen Years.



Ella McNamara, Sixth Grade, Fourteen Years.

curriculum of the public schools and art institutions throughout the country.

The predominating feature of the educational exhibit of the Louisiana Purchase Exposition consists of a cover-and-title display furnished by the scholars of the public schools of every State in the Union. So keen is the interest of public instruction in this particular



Charted by the Customer.

branch of art that eighty volumes of cover-and-title designs have been entered from the public schools of St. Louis alone. Space permits of the illustration of but a few of these, mostly the work of scholars between the ages of twelve and sixteen years. While much of the lettering is crude, there is evidence that attention has been given to the question of harmony, balance and arrangement in the designs. All of this shows that the methods of learning the trade must be revised and a large portion of it obtained in art instruction.

As the demand for more and better printing increases, so does the field of opportunity broaden, and the demand for expert workmen grows in proportion. I do not doubt for a moment that there is plenty of room at the top for the old-time hand compositor who has long since been relegated to the rear through the advent of machines, if he will but take advantage of the art instruction offered through trade journals and technical schools.

Dissipate the idea that technical schools and other means of instruction along these lines have a tendency to cheapen the trade by reason of an overplus of good men. It rather increases the demand for better workmen at advanced salaries, as is evidenced by the fact that the average wages paid the skilled mechanic are greater to-day than ever before in the history of the printing business.

Written for THE INLAND PRINTER.

PROVING IN COLORS.

BY JOHN H. REED.

IT is often desirable, and in many printing-offices producing only the highest quality of work it is the custom, when a job of more than one color comes in to submit author's final proofs printed in the colors and upon the stock intended for the finished work, the stock being trimmed to exact size. This practice is commendable from every viewpoint, but it is especially so to the shop handling the job, inasmuch as it reduces to the minimum the possibility of a "kick" being entered when the job is delivered.

A wide acquaintance in job offices has convinced the writer that even among the "art compositors," comparatively few are familiar with the better methods of proving a job in colors. This paper treats of two thoroughly practical methods, one showing how to prove a single form in two or more colors at one operation, the other illustrating the method of proving after the job has been "made up" for colors into two or more forms. Either can be done with equal facility upon the imposing stone or proof press.

In the former method the form is put in a chase and rolled with the principal color — say black. Next release the quoins, and, with a pair of tweezers, draw up such rules, lines of type, initials or ornaments as will appear in the second color, until they stand about two picas higher than the remainder of the form. The quoins should be sufficiently tight to prevent letters, etc., so drawn up, from dropping down to the level of

the form. By laying a strip of three-em furniture on the furniture which surrounds the form the matter can be planed down to an equal height yet will be considerably higher than the matter which is to appear in the first color. Now tighten the quoins, wipe the black ink from the matter which protrudes above type height and apply the second color. Release quoins and push

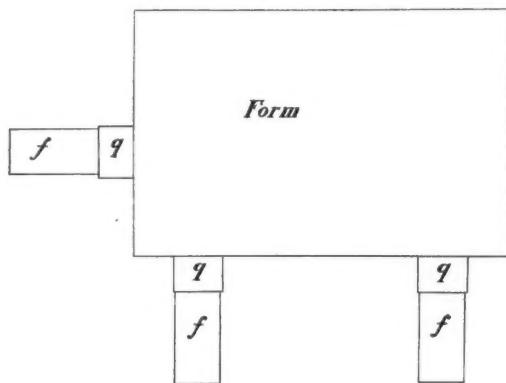


FIG. 1.

down everything to type level with tweezers, being careful not to touch face of inked type. Form is now ready for proving if in two colors only.

The second method of color proving is by far the best where a number of forms (as the pages of a booklet) are to be proved in two colors. Reference is made in this description to the drawings Figs. 1 and 2. It will be presumed that the pages have been made up for colors, all of equal dimensions and tied up, ready to be locked for the press and the proof stock cut to size of the trimmed booklet. After the width of the margins has been ascertained proceed as fol-

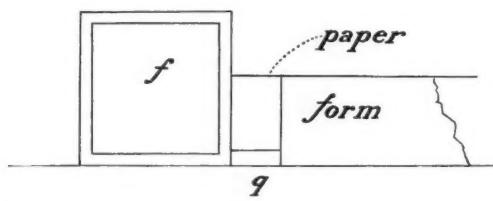
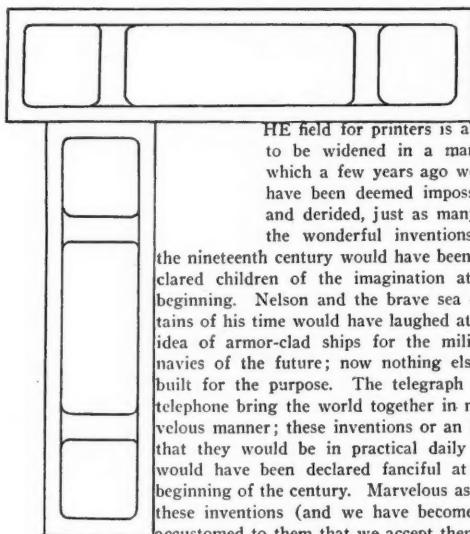


FIG. 2.

lows: Place quads, *qqq*, the exact width of the margin against one side and one end of the page and ink the form. Then place three 10 by 10 em pieces of metal furniture, *fff*, against the quads, *qqq*, and you have a gauge with which perfect register can be secured. Place one side and one end of your proofsheets against the metal furniture, *fff*, drop sheet squarely on form, remove pieces of furniture and proof is ready to be pulled. Proceed in the same way with the second color. This method can be operated very rapidly, and where a number of proofs of the same job and size are to be taken, even though in but one color, it should be utilized on account of the excellent appearance it affords to proofs which are to be sent out.

Very frequently initials alone are to be printed in a different color from the rest of a page. In taking

proofs of this kind the following mode of operation is found to be entirely satisfactory as well as rapid. First of all the initial is pulled from the page, being, of course, replaced by quads or furniture, and a proof of the page is taken. The proof is then laid face upward upon the bed of the proof press, with the usual paper packing which is used on the press underneath it. A piece of metal furniture is placed upon the proof just above the top line of reading matter and parallel to it the horizontal way, another piece of furniture along the left-hand edge of the reading matter the vertical way, the two thus forming a crotch (Fig. 3). The initial is then inked and carefully placed face downward into this crotch, the frisket of the press turned down gently and proof pulled. When an initial is printed with a tint back of it proceed thus: Take the



HE field for printers is about to be widened in a manner which a few years ago would have been deemed impossible and derided, just as many of the wonderful inventions of

the nineteenth century would have been declared children of the imagination at its beginning. Nelson and the brave sea captains of his time would have laughed at the idea of armor-clad ships for the militant navies of the future; now nothing else is built for the purpose. The telegraph and telephone bring the world together in marvelous manner; these inventions or an idea that they would be in practical daily use would have been declared fanciful at the beginning of the century. Marvelous as are these inventions (and we have become so accustomed to them that we accept them in a matter of fact way, and think nothing of their wondrousness) they pale somewhat when compared with the inventions of Marconi and De Forrest, popularly known as wireless telegraphy. These inventions, or information about them, are familiar to the

FIG. 3.

main proof, first pulling initial, strike in tint-block next and over this strike in initial. It should be seen to, of course, that the bodies of tint-block and initial are of the same dimensions, otherwise the difference therein must be allowed for when putting the metal furniture in place.

It is seldom that one sees a proof of a vignetted half-tone cut come from a print-shop which does not show a decided "ring" around the edge, yet it is the simplest of simple matters to avoid this defect entirely. After inking the plate take a clean cloth and carefully wipe off all the ink round the edge of the face of the cut to the depth of an eighth of an inch and no "ring" will show.

It is to the practice of such minor niceties as these that several well-known printeries in this country trace their reputation for supremacy in the craft.

WRITTEN FOR THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY FREDERICK FLAGLER HELMER.

V.—WHITE SPACE AND MARGINS.

GENERALLY speaking, white is the groundwork of all display. The black impression which the type leaves upon the paper builds upon it a certain structure, more or less complete, which we too often consider to be the whole thing, forgetting that the white, though plain and negative in itself, is what makes the black distinguishable. It is the white that holds the letters apart so they can be recognized, that separates the words so they can be readily found, that breaks the matter into paragraphs to rest the reader, that emphasizes the various parts so no one can miss what is important, and binds the whole by a margin so as to preserve unity and distinctness of subject.

White space is the building ground for which the advertiser so eagerly bargains, at a certain amount per inch or agate line; and when he has bought it he generally desires to cover the property as completely and heavily as the building laws allow. The building laws for typographical construction are even ruthlessly transgressed in order to overload the spaces and crowd in typographical tenants. But nothing is really gained by these transgressions. The advertiser does not get ahead at some other man's loss. He has to assume the loss himself. He must take all risks on his own shoulders. And it is merely through ignorance or preoccupation that he does not recognize his losses.

Overcrowding in typography, while it alarms no health board, turns readers away from copy that might be of interest. It means the missing of attention, the repelling of the reader's interest, a failure through overreaching. Overloading in typography does not bring about an actual demolition of the construction, but it causes its settling to a lower level at which the matter may be overlooked. The only loss of life is in the life of the printed matter. Overcrowding and overloading deaden display—and the loss is to the purchaser of the space, because he failed to make the best use of his ground.

Some of the typographical building laws (section on white space and margins) are these:

Do not build too close to your neighbor's property.

If possible always surround your structure with a good open space; it shows off the structure better and lets light into it.

Provide plenty of windows, air-shafts and skylights.

Do not fill your structure so full of partitions that no light can get through it.

Do not use heavy black material throughout; on the other hand, light stuff alone is not sufficiently substantial.

But now to get at the necessity of white space with more exactness, let it be remarked that in the very shapes of the letters cast as type-faces there must be allowance for white as well as for black. In the openings within the letters, as for instance the centers of

o's, the loops of p's or b's, the spots of white high in the e's or low in the a's, as well as the separation of the stems in the m's, n's, u's and h's, if the white is too small the recognition of the letter may be difficult, even if the type is printed perfectly and not filled up with ink.

We know it is also necessary that there should be proper distance between letters in order that no eye shall mistake close o for d, rn for m, etc. The typefounders usually take good care of these things, namely, to so set the face upon the type body as to insure proper spacing, and to have the design of the faces such as will give good open letters. On these points the printer's only responsibility is to choose the right typefounder.

But after we admit that there must needs be white in the letters and between the letters, as well as between words, we come to the question of how much white there should be between lines. To be sure, the typefounder may provide a shoulder on his type that makes a solid form seem open; but if he does not, the responsibility falls upon the printer to provide, by leading, that a sufficient amount of light is diffused upon the page.

There is a certain esthetic quality at times in unleaded lines. Some type-faces have the ability to mass beautifully into an even gray that gives a delightful general effect in composing an artistic page. Some of our greatest masters in printing hold this as a standard of correct typography that the types should blend as a mass. As bibliophiles we can not but admit the excellence of such composition, but as eager readers or as students of display, we must relegate this fashion of work to such volumes as are printed for the quiet hours of leisure or for exhibition or collection.

We feel that the subdued light of a great church or cathedral is proper. It is conducive to quietness and reflection. The stained-glass windows give ample light for the needs of the service. But in our business-offices we want no cathedral dimness. We want plenty of light and want the illumination placed where it is most needed for our work. So, in display, we can not do with the close forms and scant leading that may make another kind of work beautiful and satisfactory. We must have illumination even between the lines in order to lead the eye along easily, and also to give the individual word such separation above and below as we admit it needs to the right and left.

Any word is clearer for a setting of white about it.

The exact amount of white space which gives the word the most effective contrast can hardly be determined by rule. Intelligent practice gives the necessary knowledge and knack without which no general laws can be of value. We can not say: to a certain size or extent of impression give a certain proportion of surrounding margin; for the style of the face has decided influence and the very letters that happen to be used for the words may make the reading either easy or difficult.

Two words, the size of those printed in Fig. 1, if placed in the center of an otherwise blank page of THE INLAND PRINTER, would by no means represent the greatest strength that could be obtained for them. Space would be actually wasted. With either the two words set larger in this page space or the two words set as they are in eighteen-point upon a smaller page, the proportions would be better. We might find, by

THE HEADING

FIG. 1.

infinite care, a point of greatest possible contrast and economy.

It is not claimed that the adjustment of type and space in Fig. 1 attains "greatest possible contrast and economy," but it certainly gives to the words, "The Heading," an emphasis which is lost in Fig. 2 by the close, heavy border. In Fig. 2 the words are smothered.

THE HEADING

FIG. 2.

and exemplified in Lesson III. Adjoining portions of display must be thought of while work is being set, else a heavy line or group of lines, or heavy rules or some mass of unrelated matter belonging to another space may crush down upon a heading or heave up under final lines in such a way as to confuse the reader as to the correct boundaries.

Confusion as to the limits of display does not occur

In almost any copy which is to be set in display, there are some parts that do not really seem to need illumination. On these economize

On the other hand there are some parts which it is a crime against reason not to put in the strongest light

In almost any copy which is to be set in display, there are some parts that do not really seem to need illumination. On these economize

On the other hand there are some parts which it is a crime against reason not to put in the strongest light

FIG. 3.

FIG. 4.

The same point that is made in regard to the border in Fig. 2 applies to the nearness of other type matter. The individuality of words is so impaired by crowding that it takes considerable time to pick them out. Although in the lines of ordinary reading matter, or the body portion of an advertisement, we do not want all the words displayed and emphasized, still we want them distinct enough for easy recognition.

only through the unforeseen arrangement of an advertising page, but is a fault that creeps into work devoted to one subject and set by one compositor. In a recent circular of a proprietary article, which was advertised to be good for use upon a man's face after shaving and also an excellent thing to apply to a baby's skin as a remedy or a preventive of rash, the compositor omitted to distinctly divide the page upon which these

two properties of the article were stated and displayed; consequently the matter of the whole page seemed continuous, and from the headings the advice appeared to be that, "In Shaving," this article was "Excellent for a Baby's Skin."

White space is a natural means of separation between parts of display. It is not so popular for this purpose as rule, because, commonly, typographic work is crowded and a piece of rule does its work in less space; for rule can *cut* the matter apart (so to speak) while white space must *spread* it apart.

The disadvantage of rule, however, is that if it is light and set close to type, it is not very noticeable, while if it is heavy—and in the same position—it is likely to become the most prominent thing and injure the effectiveness of the line or lines beside it. The use of white space is the safer and more natural expedient, as the white does not detract from the strength of the separated parts but rather emphasizes them. Fig. 3 represents the effect of a heavy rule between two paragraphs. The separation is complete, but the rule is the strongest thing in the whole composition. Fig. 4 does away with rule and uses an open space, whereby the two paragraphs are kept distinct, yet are themselves the strongest parts of the composition.

Fig. 5 is selected to illustrate the difficulty one may have in quickly recognizing divisions in type matter where there is little white allowed, and as a specimen it is not at all extreme. At first glance it is practically impossible to determine the exact number of advertisements included in Fig. 5. In fact, a rather careful examination of almost all the paragraphs is necessary in order that one may feel certain there is no publisher's name by any chance overlooked. There are other faults here in Fig. 5, especially a lack of proper subordination, but we find at least the following points of transgression solely with regard to the use of white: The advertisement headings lose strength by being too near the page heading; the descriptive paragraphs generally appear so dark as to make the reading of them seem a laborious task; the limits of the space reserved by the different advertisers is not distinctly marked, especially in the column to the left.

If advertisers are to get the credit of owning what they pay for, care should be taken to preserve unity in their matter and to see there is a distinct separation from the space belonging to others. Unity and isolation may be obtained in various ways, but the simplest is by letting the background of white, or whatever may be the color of the paper upon which the type is impressed, show between or around the type forms. To revert to "the typographic building laws," surround your structure with a good open space; this shows it off better and lets light into it.

Such is the reasonableness of margins, and they are needed not even so much in books as in the congested districts of newspaper and magazine pages.

Figs. 6 and 7 make comparison between a display line of large type and a line in smaller type with

emphasis obtained by white margin. While in Fig. 6 the line "The Frame" may be read at a greater distance than may the same line in Fig. 7, it is doubtful if the size of the former makes the emphasis on the words as strong as we have it in the latter, although exactly the same amount of space in each case is devoted to the whole form.

If, then, surrounding white space adds emphasis to a word, and the focal distance at which the matter is to be read is that of the ordinary "arm's length," why not use the emphasis of white in place of the emphasis of black, gain a little force, save a little space perhaps, and incidentally give the type freer play to increase the possibility of artistic effect.

In the use of margins we find ourselves frequently influenced by a conventional practice which began in the earliest make-up of books and holds sway not only in books of our present time, but to some extent even in our general display—and this is (as exhibited in Figs. 3 and 4) that the lower margin is greatest, the outside margin next in width, while the upper and inside margins are either equal in width or vary slightly, with the greater width given the upper.

This practice doubtless began with a reason. It may have been on account of the way the sheet was

RECENT PUBLICATIONS.

COIL AND CURRENT

Or, The Triumphs of Electricity. By Harry Park and STEPHEN KAWANO. With about 80 illustrations. Crown 8vo, \$1.50.

"A more acceptable name for this interesting and attractive, as well as instructive, book would be 'Electricity and Its Powers.' Currents could hardly be instanced . . . This delightful technical treatise . . . is a valuable addition to the literature on the elements of the great science of electricity, which can be obtained in no better form. It is well written, clearly printed, and up-to-date in its scientific information, but bright, chatty, and attractively illustrated . . . The illustrations add greatly to the value of the book."

A New Series of Attractive Books.

THE NINETEENTH CENTURY CLASSICS

Edited by CECILIE E. STANLEY. Ten volumes bound, gilt top, uncolored end-papers, gilt beautifully. Price, \$1.50. Wm. Heinemann, 1920. Volumes I-VI, with Photographic antique paper, of *Chaucer*, *Pope*, with *Plutarch*, *Shakespeare*, *Spenser*, *Don Quixote*, *Volpone*, and *Love's Labour's Lost*. Volumes VII-XII, with *Wit and Wisdom*, *Illustrated Poems*, *With an Introduction by Edward Dowden*, *L.L.D.* Volumes I-XII, \$15.00.

2. *Attractive Books.* *Illustrated Poems.* By MATTHEW ARNOLD. With an Introduction by Richard Garnett, C.H., LL.D. \$1.50.

3. *Heinemann's Great Authors.* *Thomas Carlyle.* With an Introduction by Edmund Gosse, M.A., LL.D. \$1.50.

4. *Priscus' *Historia*.* With an Introduction by ALICE BARNETT BACONING. With an Introduction by Alice Meynell. \$1.50.

5. *The Opener of the Orient.* *Quinton.* With an Introduction by Richard Le Gallienne.

Other Volumes in Preparation.

AT RANDON

A Collection of Essays and Stories. By L. P. AUSTIN. With 16 illustrations. Large 8vo, \$1.50.

"A collection of essays and stories this season will be looked for more curiously and more eagerly than Mr. L. P. Austin's Volume of *Essays and Stories* last year, because he has already won an almost unique reputation as one of the most brilliant and able writers of his day. . . . He has now, it is to say, never yet published a volume . . . *Literary World*.

*For sale by all Booksellers, or mail, carriage paid, upon receipt of price by the publishers.

WARD, LOCK & CO., LTD., - 18 East 12th St., N.Y.

Just Published.

Modern New York

By MRS. RUTH TARRANT HARRISON. 1 vol. Profusely Illus. Sm. quarto, cl. Gilt top. Price, \$3.00.

"It gives an account of the architecture, street pavements, street lighting, the Centennial celebration, mayor, parades, increased population, trees, parks, hospitals, integration, electric lighting, police arrangements, educational institutions, churches, mission houses, charities, amusements, and many other subjects belonging to the development of this metropolis."

"It is a very interesting volume, marked by the thoroughness, accuracy, and literary skill which we expect in every production of Mrs. Harrison's pen."—*N. Y. Sun*, October 24, 1896.

New Edition.

History of the City of New York

By MRS. MARTHA J. LAMB. 3 vols. Illus. 8vo, cl. Price, \$15.00.

"More to Mrs. Lamb than perhaps to any other one person is directly to be traced the growth of interest in the early history of this city."—*N. Y. Times*, Nov. 14, 1896.

Sent by mail on receipt of price by the publishers.

A. S. Barnes & Co.,
156 Fifth Avenue, - NEW YORK.

For mutual advantage when you write to an advertiser please mention the Review of Reviews.

Little Journeys

to the Homes of American Authors. Illustrated with 15 portraits and 4 facsimile MSS. pages. Uniform in style with "Little Journeys to the Homes of English Authors." For 1895. 18mo, grained on deckle-edge paper, gilt top, \$1.75.

The author's series, the 1895 series, two volumes together in a box, per set, \$2.50.

G. P. Putnam's Sons,
NEW YORK AND LONDON.

commonly folded and the uneven edges left for trimming. But perhaps the most reasonable argument for preserving this rule is that which considers that the margin is the "handle" of the book. The brim of a "Derby" is the handle by which we lift the hat; the rim of a plate is the handle by which we pass it at the table. The handle of the book is the part by which we

center, it seems better high than low, and better toward the binding side than the outside of the sheet. A tradition such as this can not safely be disregarded except in the attainment of some effect that can be foreseen to be stronger.

(To be continued.)

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. X.—THE GRAMMAR OF ADJECTIVES.

GRAMMARIANS and lexicographers have used various expressions in defining adjectives, but their definitions are all meant to convey practically the same meaning. Differences are apparent, however, in the individual conceptions of the classifying limits of the word adjective. Etymologically it means simply added, with no reference to the manner of adding; but as the name of a class of words, or a part of speech, certain restrictions are demanded. Thus a word is an adjective only when it is added to a noun or a nominal phrase. And the present writer, with a goodly company, holds that mere position does not make the word become an adjective, although famous grammarians have said that it does.

The definition that seems best is this, from the Century Dictionary: "A word used to qualify, limit, or define a noun, or a word or phrase which has the value of a noun; a part of speech expressing quality or condition as belonging to something; thus, whiteness is the name of a quality, and is a noun; white means possessing whiteness, and so is an adjective. The adjective is used attributively, appositively, or predicatively: thus, attributively in 'a wise ruler'; appositively in 'a ruler wise and good'; predicatively in 'the ruler is wise.'"

Adjectives may be used with perfect propriety by persons who have never studied profoundly all their possible grammatical aspects. Goold Brown wrote forty thousand words about them, including his many quotations showing both right and wrong uses; but the definition here quoted tells almost enough to cover all of the essential grammar of adjectives. When we add to that the fact that what is called comparison is the only accident, or cause of change in form, the whole story is told. Of course any such general story is divisible into details, and the study of all the details gives a more definite understanding; therefore some statement of detail is valuable, though we can not believe that anywhere near all that has been said was ever necessary.

Professor Meiklejohn shows us that care is needed in matters of detail, for he classes the same word in three different ways, and that is decidedly obnoxious to a clear understanding. In his "English Grammar," on page 34, he says: "After, as an adjective, is found in aftermath and afterthought." On page 117 he says that the word afterthought is composed of a noun and

In framing a picture THE FRAME is chosen to keep any possible background of fresco tint or patterned wall paper from coming so close as to detract from the harmony of the work.

FIG. 6.

hold it; and in holding the book, the thumbs take up more room when they project their length into the page from the bottom than when they merely extend themselves along the sides of the pages. Again, the type form is naturally set high on the page in order to get the matter well up before the eyes.

In framing a picture THE FRAME is chosen to keep any possible background of fresco tint or patterned wall paper from coming so close as to detract from the harmony of the work.

FIG. 7.

These are but a few of the arguments and explanations given in behalf of the determined proportions of the book page, but whatever the initial reasons may have been tradition has so fixed this law upon our minds and taste that its observance pleases us and its disregard is not usually agreeable.

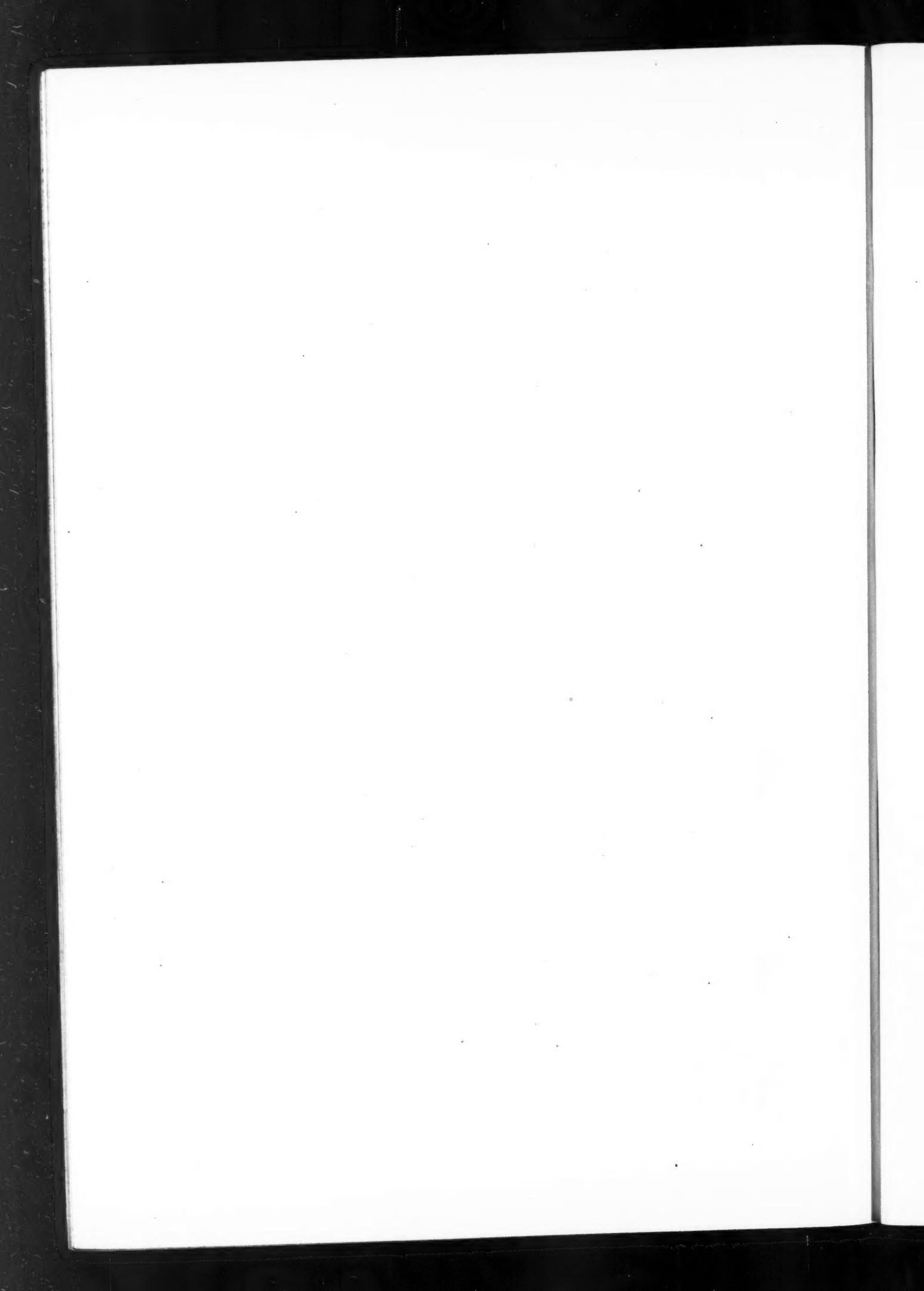
Even in display, when we set a form out of the



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IDYLLS OF THE COUNTRY—No. VIII
A RAINY DAY RETREAT

S.L. HOLMES



a preposition, and on page 121 he calls *aftermath* a noun and a prefix. Now, the element in this identical use can not be three distinct things, and such teaching is confusing to say the least.

Brown separates adjectives into six classes — common, proper, numeral, pronominal, participial, and compound. Meiklejohn divides them into qualitative, quantitative, numbering, and demonstrative. These two methods are mentioned merely as specimens. Other grammarians have other methods, varying according to their differing points of view. No one of these methods can be called positively better than any other. In each the classifying terms merely describe the nature of the meaning of the words they cover, and in none is anything added to the student's facility in the use of the words.

Brown explains most lucidly the modifications of adjectives, as follows: "Adjectives have, commonly, no modifications but the forms of comparison. Comparison is a variation of the adjective to express quality in different degrees. The positive degree is that which is expressed by the adjective in its simple form. The comparative degree is that which is more or less than something contrasted with it. The superlative degree is that which is most or least of all included with it. Those adjectives whose signification does not admit of different degrees can not be compared. Those adjectives which may be varied in sense, but not in form, are compared by means of adverbs." Examples, in order as described, are hard, soft, large, small; harder, softer, larger, smaller; hardest, softest, largest, smallest; fruitful, more fruitful, most fruitful, less fruitful, least fruitful.

The regular mode of comparison is by the suffixes *er* and *est*; but where these would make awkward or cacophonous words adverbs are used; and some adjectives are compared by changing to different words, as many, more, most.

Brown says that the regular method of comparison belongs almost exclusively to monosyllables, with disyllables ending in *w* or *y*, and such others as receive it and still have but one syllable after the accent. This may be as good a statement as is possible, for it is a matter that can not be subjected to definitive or dogmatic statement. Probably the best advice for settling uncertainty would send the inquirer to the dictionary in each case of doubt. Dictionaries generally give, in brackets just following the simple word, the forms of comparison. When these are not given, it is safe to assume that comparison by the use of adverbs is preferable.

Brown gives, under the head "Improprieties for Correction," quotations from many writers. The first is, "I have the real excuse of the honestest sort of bankrupts," from the poet Cowley, who wrote in the seventeenth century, and Brown says it is "not proper, because the adjective honestest is harshly compared by *est*." He follows this with sentences containing such words as honorablest, modestest, properer, fre-

quentest, notablest, dreadfullest, from about twenty writers, all of the same early period. It is true that these forms are now considered harsh and improper, but Brown has committed a worse impropriety than any of these writers did, for his collection of instances in itself proves that there was a time when the use of such forms was not improper.

Samuel Ramsey, in "The English Language and English Grammar, an Historical Study," says: "The first chapter of Matthew contains 474 words, of which, at the utmost, only five — quite as properly only three — are adjectives. In the first twenty-two verses of John's Gospel — 393 words — there is only one adjective, and that a monosyllable." This is adduced merely in support of a statement that much may be said without using adjectives, and so it may. But this in itself has no bearing on the other fact, so often subjected to critical comment, that many persons abuse adjectives by using too many. When they are used with specific purpose, and add something to the expression that can not be otherwise given, they are indispensable. When this is not a patent fact, their room is much better than their company. It may be a matter of curious interest that the portion of John's Gospel contains at least ten adjectives, if we accept the classification given by most authorities. Ramsey evidently did not. He accepted as an adjective only the one word that is never anything else — and even that word (*true*) is sometimes called a noun, when it is used without the noun that must be understood with it.

Thus we naturally reach another vital point in the classification of words, as to which we may again cite Meiklejohn: "When we can not know to what class a word belongs by its look, we must settle the matter by asking ourselves what is its function. We need not inquire what a word is; but we must ask what it does. And just as a bar of iron may be used as a lever, or as a crowbar, or as a poker, or as a hammer, or as a weapon, so a word may be an adjective, or a noun, or a verb — just as it is used."

Undoubtedly nouns are the words that most frequently become adjectives because of change in function, but a very erroneous assertion is often made about them, as this by John Earle: "Brick and stone are substantives; but mere position before another substantive turns them into adjectives, as brick house, stone wall."

It is not mere position that turns these words into adjectives, but the fact that they perform a function other than that of mere naming. Whenever a noun is placed before another noun with the real function of attribution, the first of the two is in that use an adjective. When the two together make a mere name with no attribution, the two together properly form one compound noun, the first not being an adjective. Thus the commonest use of a noun in a real adjective sense is that of an uninflected name as a word of material qualification, as in naming a brick house, a stone wall. Place the same two words together in the sense

of a house for brick (to hold brick), instead of made of brick, and the first part of the term remains nominal — the term is a compound noun (brick-house), not a phrase; there is no attribution, but only naming. The commonest example of this difference given in the books is glass house and glass-house.

This assertion of a difference that affects classification is not made with any doubt as to the actuality of the difference, although its writer knows that many people will not admit it. The writer once, in speaking of the term brickyard to an editor of high standing, said that in that word brick was not attributive, and the editor said yes, it was, in a manner that seemed to assume that his companion only questioned it. But it was no question, but a positive assertion. It is meant here as a positive dogmatic assertion, which means that in such use brick, glass, or any such name is not an adjective.

(To be continued.)

Written for THE INLAND PRINTER.

THE FALLACY OF TALL TYPES.

BY R. COUPLAND HARDING.

OUTSIDE of the ordinary range of the typographer there is a group of experimenters in bookcraft who design uncouth styles of type wherewith they proceed to print limited editions of weirdly decorated volumes for which high prices are charged. Sometimes these privately designed faces are not without a certain strength of character and distinction of style; practical designers have taken them in hand, toned them down, and corrected their crudities, and the improved forms have proved serviceable as job faces and even — though rarely — as text-letters. Any man who can write at all may, with a sable brush and a bottle of ink, produce a so-called decorative alphabet in which irregularity and disproportion are the main features; but to design a good and harmonious roman face requires artistic powers of a very exceptional kind, with the capacity also for much patient labor. Artists renowned in the higher branches of their art — decorative artists especially — rarely achieve success in letter designing. No doubt the striking letter recently originated by the French artist, Hugo Grasset, will at once occur to many readers of THE INLAND PRINTER as convincing proof to the contrary, but let them try to extend the list and they will be constrained to admit that the Grasset letter is one of those exceptions that do not vitiate the rule. Instances could easily be adduced of decorative artists of fine talents who perversely insist on inscribing the text as well as designing the ornament. When the open spaces of a drawing are occupied by weak and slovenly lettering — sometimes so disfigured by curls, twists and bad alignment as to be nearly illegible — the general effect is disastrous.

It is not, however, the more fantastic vagaries of type design that I would particularly consider, but the jealously guarded faces specially engraved for amateur

presses. They do not greatly interest the practical printer, nor is he tempted much to envy the possessors of these treasures. It is not without concern, however, that for a year or so past I have noticed the gradual invasion of a much "boomed" novelty, recommended on certain theoretical grounds as possessing superior legibility. Two or three varieties are now in the field. As display or job type, they might be numbered with the many experiments of the past fifteen or twenty years; but there has never been any serious attempt to recommend such as text-letters. These new faces are the outcome, we are told, of many years of experiment; they conform to certain optical and visual requirements in a higher degree than standard roman — in fact, the "ideal" book-letter has at last been found. Holding that the underlying principles on which these designs are based are demonstrably wrong — that the style is a debased one esthetically, and, so far from being advantageous optically, has the defect of imposing a strain on the vision from which the standard roman is free, I wish to give explicit reasons for such a conclusion.

Theories, though based on undeniable facts, may lead one far astray when the said facts are first misrepresented and then misapplied. Hence the almost invariable disappointment attending efforts to embody in a special degree some particular root principle in any particular face. It is not to be wondered at that years of experiment — if the inventor is persistent enough — are required before a presentable result is obtained; and then in all essentials it is found to fall short of the work of the man of readier methods who can grasp the practical aspects of the problems and who possesses artistic insight. The master designers of old and their modern successors, who, in four centuries, have developed the roman face into the most harmonious script ever used by mankind, realized that as regards either of the two fundamental qualities, beauty and legibility, not one basic principle nor two had to be taken into account, but many; that there was more or less incompatibility among these varied elements, and that the perfection of the type could be found only in a just balance of conflicting claims. In the new skyscraper, the "Eiffel," and kindred fonts, one quality is exaggerated to an inordinate degree. This is done deliberately, but with no intentional perversity. It is known to all who have studied legibility of type that the line of vision runs a little above the center, for the reason that the distinctive feature of nearly all the characters is in the upper portion. With this fact fully in view, the present standard proportions have gradually been settled. Not content with this development, the innovators, while leaving the lower stems disproportionately short, have carried the ascenders to the inordinate height of double that of the small minims. This, it is explained, lightens the page. At the same time the set of the letter is contracted, making it more compact. If legibility was the object, the designers have worked on two antagonistic

principles. If more height means more legibility, the principle should apply horizontally as well as vertically. The real result is, that in both directions the quality of legibility is impaired. The cramping of the letters and the lengthening of the stems are both retrograde measures if legibility is the object.

But, as if it were not abnormal enough to design a face intended for serious acceptance on one principle vertically and the opposite principle horizontally, we have another anomaly. While the minims are compressed, the caps. are inordinately expanded, and, as

prior legibility is a mistaken one. One fundamental consideration does not seem to have occurred to them. Taking a rule based on accepted conditions, they expect it still to apply after they have made a change in the conditions which upset all the previously existing proportions.

Legibility is admittedly the first essential in text-type. The act of reading involves coördinations, mental and physical, of the most complex character, acquired and developed by long and continual practice. Into these I need not enter — in fact, to enumer-



Photo by Charles Reid, Wishaw, Scotland.

THRUSHES.

Engraved by Inland-Walton Co.

they are double the height of the minims, the incongruity is emphasized. The proportion of the ordinary alphabet of caps. to that of minims is a little over one and a half. (The founders carefully give us the measurement of the alphabet of minims, but withhold the equally important measurement of the alphabet of caps.) In the skyscraper (and the same applies to the other fonts on the same plan) the set of the caps. is about double; it may be even more, so that a word in caps. in the text looks as if it had lit there by mistake. The "compactness" of the style is a fallacy, too, when it is borne in mind that the tall sorts necessitate a larger body. A twelve-point face is not made more compact by the simple device of casting it on fifteen-point body.

To the principles governing the legibility of type I have given much study. The subject could scarcely be outlined in an ordinary article — it would need a book for its due consideration. But I think convincing reasons may be given and show that the main point on which the tall-type designers base their claim to supe-

ate them would be impossible. They should operate simultaneously and automatically, for any break in the chain — anything diverting the attention from the subject to the mechanical details of the operation — causes physical and mental strain. For advertising purposes, startling and eccentric effects are deliberately sought; for ordinary reading they should be as carefully avoided. The beauty and unostentatious harmony of a text-type, its accurate alignment, its even spacing, its perfect presswork — all these things smooth the path of the reader. They are like the steel rails over which with a minimum of friction the loaded cars are drawn. The well-ordered proportions of the letters, by which the line of vision is never compelled to deviate from the horizontal, is an important help. Fig. 1 is an ideal diagram of the course of the reader's eye along a horizontally printed page (omitting the return movement from line to line). That is how the eye travels when undistracted. But let us suppose that at intervals there occurs some abnormal letter —one badly aligned

would be sufficient in my case to call off the attention momentarily from the subject and the symbol. At each recurrence of the disturbing element it becomes more irritating, until when it takes possession of the subconsciousness and is actually anticipated, it is hopeless

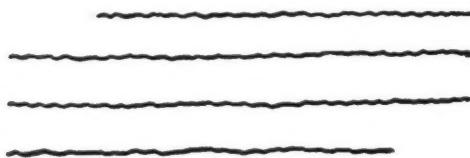


FIG. 1.

to try to concentrate attention on the text. Here is a diagram of averted attention and broken coöordination in such a case :

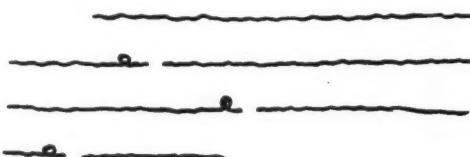


FIG. 2.

In the midst of a sentence or a word the reader is checked, and conscious effort is needed to patch up the broken thread.

How does this affect the tall-type theory? Let us look back on previous developments. In the earlier romans, ascender and descender were of equal length and would probably have been so still had there been an equal proportion of each. The descending stems have been gradually reduced in length with the sole effect of very slightly raising the horizontal visual line indicated in the diagrams. If, instead of an

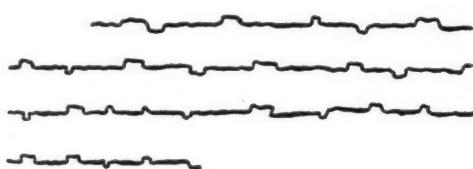


FIG. 3.

"Eiffel;" a "Flamingo" had been devised, with abnormally long descenders proportioned to the ascending letters, the legibility of the type would have been diminished, but only in this way — the path traversed by the eye would have been unnecessarily widened, the gauge would have been uncomfortably broad. The visual line, attracted now up, now down, would have been wavy, putting needless strain on the rotary muscles. (Fig. 3.) The axis of the line would have remained unaltered. It would still have been slightly above the center of the minims. But the skyscraper being lop-sided lifts the eye above the line of vision. It does still more. It breaks the coöordination so that Fig. 4 only partly represents its disadvantages. Fig. 5 shows how it really treats the reader.

Such, at least, was my experience. My first introduction to the novelty was in a four-page quarto advertisement. I was interested in the subject, but reading a single page made me so tired that I took the remainder as read. I take no exception to a "fancy" type, even though the ascenders are thrice the height of the minims. It would not commend itself to me, but the man who is wanting to push a new pill or electric (?) belt, or who is yearning to sell his stock at "a hundred per cent below cost" would

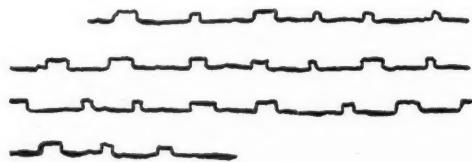


FIG. 4.

probably find in it just what his soul longed for. What is to be deplored is any tendency to put forward, on the score of legibility, faces so lacking in that prime essential that they "set on one's nerves." The old masters — Jenson, Didot, Van Dyk, Fleischman, Caslon — and their modern followers were not so ignorant of the fundamentals of their craft as some would have

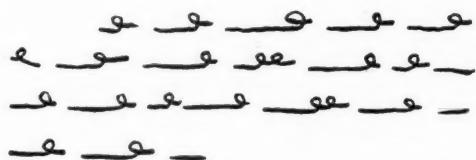


FIG. 5.

us think. In a recent book on the United States it was said that the tall structures that form so notable a feature in the modern cities were not built with any idea of permanence — that the life of a skyscraper was estimated at about ten years. I doubt whether the new typographic tower of Babel will have even that brief vogue.

ABBREVIATIONS.

A certain London editor's "copy" is so charged with amazing abbreviations that sub-editors and compositors have difficulty in wrestling with it. The contractions are, as a rule, understood, but the other evening sub-editors and compositors alike were "floored," for in a report of a sermon made by this particular journalist there was this — "tn." Solutions were sought in vain, so the writer had to be seen in order that an explanation might be got.

"What's this — 'tn'?" asked the chief sub-editor.

"Simplest thing in the world," said the abbreviationist; "what else could it be but 'transubstantiation'?"

A RECOMMENDATION.

Myself and boy look for your magazine every month, and it is very much appreciated on its arrival, and I would strongly recommend every printer to take it regularly.—F. G. Moore, Pahiatua, Wellington, New Zealand.

Written for THE INLAND PRINTER.

GOVERNMENT NEWSPAPERS AND MAGAZINES.

NO. I.—BY ARTHUR F. BLOOMER.

FEW, even of those who know the magnitude of the printing done by the Government of the United States and the vast capabilities of the Government Printing-office, have any conception of the number of periodicals issued from it for the various bureaus and departments. These range from dailies



OSCAR J. RICKETTS,
Foreman of Printing, Government Printing-office.

to quarterlies in frequency of publication, from single sheets to volumes of several hundred pages, and deal with all manner of information, including the sciences and useful arts. All of them are issued for governmental purposes and few, if any, compete to any extent with private enterprise. Of course, the greater number of all Government publications are, in a sense, periodicals, being issued annually or oftener, but for the purposes of this article none are classed as such which are not published as often as quarterly, which is the postoffice definition of a "periodical." Believing that there is genuine interest in these newspapers and magazines of the Government, the manner in which they can be procured and the prices, where they are not free, have been given in each instance where that information is available.

In getting information regarding these various periodicals I have had the cheerful assistance of Mr. Oscar J. Ricketts, foreman of printing of the Government Printing-office, and as such having the superintendence of sixteen different composing-rooms, besides

proofrooms, pressrooms, and the other processes connected with printing, in which all these newspapers and magazines are printed, except those of the Weather Bureau and the *Postal Guide*. Mr. Ricketts is a young man who first became connected with the office about fifteen years ago, previous to that time having published a paper in the Twelfth Congressional District of Illinois. For a number of years he worked as a compositor, and later in the proofroom; then he went away for two or three years, working on the newspapers of Boston and other cities, returning to case on the *Congressional Record* about 1894. When Mr. Palmer became Public Printer (for the second time), in 1897, he made Mr. Ricketts his private secretary, in which position he acquired such a thorough knowledge of all the workings of the office that at the death of Chief Clerk William H. Collins, in January, 1903, and the promotion of Captain H. T. Brian, who had been foreman of printing for more than a quarter of a century, to the chief clerkship, Mr. Ricketts was ready to take up the work where Captain Brian laid it down. His duties are of such an onerous character, especially during the sessions of Congress, as to require him to be on duty practically all the time, day and night, and more than once he has been called from his bed, after he had retired, to give his attention to matters the responsibility for which no one else cared to assume.

The more voluminous of the periodicals herein described are printed in the main office of the great printing bureau, but many of the smaller ones are issued from the departmental branches, where are employed from a dozen to forty compositors, with other employes in proportion. Of those composed largely of tabular statements much of the matter is "kept standing" and "picked up" by the compositors, resulting in a great economy.

There are publications reviewed here that probably not a dozen of the employes of the printing-office know anything of, and, outside of the foreman of printing, there is probably not a man in the United States who could have mentioned one-half of them if called upon to name the periodicals of the Government, and, of course, the information of the general public on the subject is almost infinitesimal.

THE "CONGRESSIONAL RECORD."

The *Congressional Record*, the greatest and best-known Government periodical, is a daily while it is published, which is only while Congress is in session. It bears the date of the day's proceedings of the two houses which are printed in it, but it is not issued until the next morning. It is a quarto of two columns to the page, making from eight to as many pages as may be necessary, often over one hundred. After the daily editions are issued, the errors, whether of reporter or printer, which are inevitable in a daily publication, are corrected, the type is again made up into what is known as the permanent or bound *Record*, of

from three or four volumes of one thousand pages each during a short session to seven or eight during a long session, and these grow musty on library shelves during the ages, resorted to only by the student of political affairs or to find the damning proofs that some statesman has stultified himself. The *Record* contains nothing except reports of the proceedings of the two houses of Congress and information in connection with the members, the latter being called "dead horse" by the printers, as it is only used to make up

ing the earlier weeks of the session is sometimes quite voluminous.

DAILY AND MONTHLY "CONSULAR REPORTS."

In the whole list of Government periodicals there is none that is of so much interest to the general reader as the *Consular Reports*, which are issued daily and then made up into a monthly. A glance at the "Contents"—more than a glance is impracticable in the space that can be given in an article like this—will



CACTUS GARDEN, STANFORD UNIVERSITY, PALO ALTO, CAL.

Photo by P. A. Hachet, San Jose, Cal.

the full signatures, such matter consisting of the names and city addresses of Senators and Members, the personnel of committees, rules regarding the printing of the *Record*, etc.

The *Record* has an edition of about twenty-two thousand, though I have never seen a sworn statement of the business manager to that effect. It is circulated largely by Senators and Members, each Senator being entitled to eighty-eight copies and each Representative to sixty copies, which are mailed direct to their constituents from the office. If all took their full quotas, the edition would be over thirty-five thousand. It is also delivered each morning to all the principal officers of the Government, to certain libraries and sent to all subscribers. The subscription price of the *Record* is \$4 per year for a short session and \$8 for a long one, subscriptions being received by Capt. H. T. Brian, Chief Clerk of the Government Printing-office.

A comprehensive biweekly index of the *Record* is also printed and sent to all who receive the daily. This is of the same page size as the *Record*, and dur-

show the wide range of subjects covered, these being the titles of a few of the two hundred articles in the monthly for May:

- Aerial Transportation Cable in Spain.
- Automobile Railway Cars.
- Bargain Days in Leipzig.
- Canadian Canals.
- City-Owned Street Cars.
- Damage Claims by Hotel Keepers.
- Eggs and Poultry in England.
- Fireproofing Wood.
- German Potash Syndicate.
- House Heating in England.
- Ice-Making Machine.
- Labor Unions in Mexico.
- Marriages of Foreigners in Peru.
- Names of Pork Exporters Wanted.
- Overtaxation in Brazil.
- Patents in Canada.
- Preparing Clams for Food Purposes.
- Prohibition of American Beer in Brazil.
- Quinine Auction at Batavia.
- Radium as a Pain Killer.
- Sailing Wagons Wanted in Germany.

Sunday a Day of Rest in Spain.
Transportation of Liquid Air.
Unbreakable Tableware.
Working Hours on Prussian Railroads.

The daily contains sixteen octavo pages, printed on but one side, while the monthly for May consists of 230 pages, in paper cover. The *Consular Reports*, which are the reports of United States consuls in all parts of the world, were formerly published by the State Department, but are now issued by the Bureau of Statistics of the Department of Commerce and Labor, and are sent free to all applicants. A note of caution on the cover says:

In order to prevent confusion with other Department bureaus, all communications relating to *Consular Reports* should be carefully addressed, "Chief, Bureau of Statistics, Department of Commerce and Labor, Washington, D. C."

MONTHLY "SUMMARY OF COMMERCE AND FINANCE."

Of the many valuable publications of the Government none is more useful to the business man than this, also issued by the Bureau of Statistics, Department of Commerce and Labor. The February number, before me, contains 577 quarto pages and two large "Paster" maps—one of "Eurasia, showing the Russian Empire and the Trans-Siberian Railroad," and the other "Japan and its Relation to the Territory Bordering on the Pacific Ocean"—and is so entirely filled with information that even the covers contain large tabular statements. The "General Contents" will give a pretty good idea of the matter contained, though it is indeed very general, while the information is subheaded with the greatest particularity. "Commercial Russia in 1904" covers about one hundred and twenty pages, dealing with every industry; to "Commercial Japan in 1904" is devoted about fifty pages; then come "Customs Tariff of the Republic of Cuba," "Commercial Notes," "Miscellaneous Statements," "Internal Commerce," "Financial Tables," "Prices of Leading Articles," "Foreign Commerce of the United States," and "Commerce of Non-contiguous Territories of the United States." A note on the second page of the cover says:

The reports of this Bureau are supplied to applicants without expense so long as the editions allowed for distribution will permit, and can be purchased at a small price by application to the "Superintendent of Documents, Office of the Public Printer, Washington, D. C."

The Superintendent of Documents has it listed on his catalogue at 35 cents, which is very little money for the great amount of information furnished. No yearly subscription price is given.

The purely statistical portions are issued in the shape of "Advance Sheets" before the regular edition is ready for distribution, comprising sixty-eight pages of solid figures.

"MONTHLY BULLETIN OF THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS."

This is a monthly printed in English, French, Spanish and Portuguese, giving a review of the governmental, financial, commercial and industrial trans-

actions of the American Republics, so far as they can be given within the limits of a magazine of four hundred pages, particular attention being paid to matters that are of international interest to the republics of the New World. The entries in the index of the April number will give a general idea of the class of matter published:

Transfer of Señor Don Fernando E. Guachalla, Bolivian Minister to the United States.

Pan-American Railway.

International Commission of American Archaeology and Ethnology.

Progress of international arbitration.

Argentine Republic: Port movements in December and the calendar year 1903—New port dues—Tramways in Buenos Ayres—Commerce and production in 1903.

Bolivia: Budget for 1904—Tariff changes—Parcels-post convention with Peru.

Brazil: Statistics . . . Cotton mills—Restoration of the modus vivendi with France—The national debt.

Colombia: Tariff modifications.

Cuba: Lease of coaling or naval stations to the United States—Financial statement for February.

Guatemala: Message of President Cabrera—Tariff modifications.

Mexico: Statistics . . . Regulations governing the admission of Orientals into the Republic—Work of the International Sanitary Bureau.

Salvador: Message of President Escalon.

United States: Trade with Latin America—Consular trade reports—Foreign commerce for February, 1904—Recognition of Latin-American consular officers—Iron and steel exports during February, 1904—Naturalization treaty with the Republic of Haiti—New definitions of sugar.

Uruguay: Movement at the port of Montevideo in December and the calendar year 1903.

Venezuela: Message of President Castro—Tariff modifications—New mining code.

World's production of gold for 1903.

Trade opportunities in Latin America.

Book notes.

Library accessions and files.

Appendix.

Formerly this magazine accepted advertisements, but such strenuous objections were made by private publishers that they were discontinued, though it had a patronage from those seeking to introduce their goods into the Latin-American countries sufficient to make it remunerative. The price of the *Bulletin* is 25 cents for a single copy or \$2 per year, and it may be procured of the Director of the Bureau of the American Republics, as may the handbooks of the various republics, etc., which are published from time to time.

(To be continued.)

A WEALTH OF NEW IDEAS.

Please find inclosed \$2.50 draft, for which please push my date of subscription forward one year. I find that no printer with any push or "want-to-go-ahead" can get along without THE INLAND PRINTER. Although I am practically a "new one" on your list, I have found it very valuable to me. It is certainly fine. I gain a great number of good ideas from each number, which I am saving to have bound as soon as I have received a full volume.—R. E. Morton, Hanley Falls, Minnesota.



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GRANDMOTHER'S LOVE-LETTERS.

Drawn by F. DeF. Schook.
Engraved by Inland-Walton Company.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. MCQUILKIN, EDITOR.

Editorial Contributors—ARTHUR K. TAYLOR, F. W. THOMAS,
EDWIN B. DEWEY, W. B. PRESCOTT, R. C. MALLETT.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$5.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to post-card requests for free samples.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, Exclusive Agent for Great Britain and Ireland, 170 Edmund street, Birmingham, England.
JEAN VAN OVERSTRAETEN, 17 rue P'kin, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

5-4

EDITORIAL NOTES.

W. H. BEERS, 170 Edmund street, Birmingham, England, has been appointed exclusive agent for Great Britain and Ireland for THE INLAND PRINTER. Mr. Beer's extensive acquaintance with the English trade makes the appointment an eminently desirable one which THE INLAND PRINTER is assured will be welcomed by all interested.

THE consensus of opinions of our British exchanges is that American manufacturers did not make as creditable a showing as they might have done at the recent International Printing, Stationery and Allied Trades Exhibition. This was doubtless largely, if not entirely, due to the commanding preëminence of the St. Louis Exposition, yet it is not altogether pleasant to read in the British press that "Our American cousins, who have sent us so many good things, were not so fully represented as the Germans."

THE Colorado situation, with its horrible loss of life, rash disregard of the constitutional guarantees and unspeakable brutality, is the almost inevitable result when men who know neither the need nor benefits of compromise gain the ascendancy. The rule-or-ruin policy in industrial disputes always spells waste, and often worse. The jurist, statesman, economist and moralist may each be able to draw a moral from the recent happenings in the Centennial State, but a pertinent and practical one for the industrialist is that more can be gained by reason and fair dealing than by force.

IN this issue there is a condensation of reports on strikes and lockouts issued by the governments of several leading European countries. A perusal of the article is commended to those of our readers who believe in the efficacy of industrial strife. It shows that striking is a "mighty ontsartin' business." One seldom knows how a strike is going to end—sometimes the men win, and more frequently—not very much more, though—they lose. But it is always expensive. The reports referred to show that a great percentage of the strikes are compromised through conferences, which is additional testimony to the wisdom of fair and judicious compromise before letting loose the dogs of war. The settlement that is hailed as satisfactory after a few weeks' loss of wages and profits could not have been fundamentally wrong if approved in the first place.

FROM time to time we hear protests against the manner in which scenery is defaced by the ubiquitous sign painter or the printer and lithographer who decorates the dead walls of urban communities, but little has been accomplished in the way of curbing the alleged evil. In England, according to the *Printing World*, there is something—not much, but something—doing in this line of reform, as we are told that "Sensational posters are going to be dealt with very

drastically by Dover Corporation, who have obtained Parliamentary powers enabling them to establish a censorship over the hoardings. No doubt their interference will be purely moral; but Mr. Dudley Hardy seems to think that an art censorship is equally necessary. He believes that poster art is rapidly deteriorating. Advertisers will not give artists a free hand, but vulgarize the designs by insisting on the representation of pickle bottles, soap tablets and other prosaic objects." Could grandmotherly interference go farther than the suggestion that the power of the government might be utilized in reading proof on the artistic get-up of posters?

THE Federation of Master Printers of Great Britain has issued a booklet entitled "Profit for Printers," concerning which the official paper of the Scottish Typographical Association [Union] says:

"It is just what is wanted by a good many master printers, who require to be convinced that it is time to call a halt in the matter of cut-throat competition, and start afresh on a common-sense basis. The absurd discrepancies shown in many tenders of late years, while serious enough for those concerned in their compilation, exhibit a comic-opera style of doing business that is most amusing to an outsider."

The writer thinks the "question of costs" is coming rapidly to the front, and believes the information being gathered in Britain and America must soon bear fruit. Then this Scottish trade-union official delivers himself of a few ideas that are as applicable to conditions in this country as to those of the Land o' Cakes: "Why the [employing] printer should work at a figure that other tradesmen would not look at has often puzzled us, and while a small number have been eminently successful, it is well-known that many have had either to give up the struggle, or be content with a hand-to-mouth existence. It is notorious that both the butcher and the baker combine to keep up a certain standard of price for their commodities; why, then, should not the printer act in a similar manner if he desires to attain a like result?"

DR. HOWELLS ON THE GIRL PRINTER.

IN his "Impressions and Experiences," D. D. Howells, D.C.L. (Oxford), and greater still, dean of American letters, tells of his kind-hearted and genial father's struggles in that oft-mentioned country office in Ohio, where farm produce was legal tender and (in winter time) water froze on the type ready for distribution.

Though Dr. Howells is speaking of the fifties, the girl compositor was even then in evidence, and he compares her with her brother in this ungallant fashion:

"In my time we had three journeymen at work and two or three girl compositors, and commonly a boy apprentice besides. The paper was richer in a personal quality, and the printing-office was unquestionably

more of a school. After we began to take girl apprentices it became coeducative, as far as they cared to profit by it; but I think it did not serve to widen their thoughts or quicken their wits as it did those of the men. They looked to their craft as a living, not as a life, and they had no pride in it. They did not learn the whole trade, as the journeyman had done, and served only such apprenticeship as fitted them to set type. They were then paid by the thousand ems, and their earnings were usually as great at the end of a month as at the end of a year. But the boy who came up from his father's farm, with the wish to be a printer because Franklin had been one, and with the intent of making the office his university, began by sweeping it out, by hewing wood and carrying water for it. He became a roller boy, and served long behind the press before he was promoted to the case, where he learned slowly and painfully to set type. His wage was \$40 a year and two suits of clothes, for three years, when his apprenticeship ended, and his wander-years (too often literally) began. He was glad of being inky and stained with the marks of his trade; he wore a four-cornered paper hat in the earlier stages of his service, and even an apron. When he became a journeyman he clothed himself in black doeskin and broadcloth, and put on a silk hat and the thinnest-soled fine boots that could be found, and comported himself as much like a man of the world as he knew how."

VENAL JOURNALISM.

IN a recent issue of *London Opinion*, Roland Belfort, under the head "Paris: the Pressman's Paradise," explains how it happens there are papers galore in that city. From Mr. Belfort's article, we conclude there are no political bosses of the baser sort in Paris and that mercenary police are comparatively unknown, for the "press" seems to have preempted the most fertile fields of those worthies. "Many people wonder," he says, "how Paris contrives to support about eighty daily political papers, when London can scarcely nourish a dozen. How do French journals exist and even flourish on a dwindling circulation and a beggarly advertisement list? The secret may be revealed. They depend on sources of revenue denied to British journals. There is the Government Secret Service Fund, an institution which has no counterpart in London. . . . The Paris gambling hells pay for creating a conspiracy of silence around their pigeon-plucking exploits. They distribute about 1,000,000 francs annually. Monte Carlo spends huge sums on the continental press—perhaps a little on the London press, 'indirectly.' The principal financial establishments, banks, big shops, railway, steamship and other companies, regularly furnish their quota of support. Thus the Crédit Foncier and the Crédit Lyonnais must be towers of strength to the French press. The best journals will write you a leading article with rich biographical details and delicate compliments for from £100 to £250. Do you yearn

-to pose as 'le plus Parisien des étrangers'? They will, for spot cash, create for you a reputation for wealth, wit and seductive personal charm that can not but flatter your vanity and make you think what a devil of a fellow you are. Portrait, ten per cent extra."

THE DOLLAR VALUE OF SUAVITY.

IT seems that too few of those charged with the duty of employing men place a proper value on that difficult to define but important quality which has been termed adaptability. This not only comprehends the ease with which a man may adapt himself to the style and method of an office, but also his attitude toward his fellow employees. The most obtuse manager or foreman can perceive the disadvantages attendant on the employment of a man who is so self-opinionated and stubborn that he will have his own way or contend for it in wordy argument at any and all times, irrespective of what customer or employer desires. Not only does he waste his time in vain contentions, but too frequently his "spiels" generate discussions in all corners of the room, for these disagreements are usually about some moot question concerning which there is as much to be said on one side as the other, there being little need for prolonged debate if one of the contestants be absolutely right and the other palpably wrong.

Though he may be an excellent workman, it is easy to see that such a one may be anything but a gold mine, but it is not so apparent in the case of the crusty, arrogant or unsocial fellow, whose friends oftentimes excuse him by saying "he means all right, but his health is poor" or "his domestic troubles affect him." The man who is so short and snappy in necessary conversation in business affairs and so disobliging that his fellow workmen dislike to approach him, and who is generally at daggers' points with a liberal percentage of his mates, is not a good investment. In a printing-office, men will "take chances," and possibly make mistakes which will have to be corrected, before they will seek desirable information from one who may affront them. Good humor and a feeling of comradeship are excellent lubricants where team work is required—and what establishment does not need all it can get of the pull-together spirit? There are more important things to be considered than this quality of adaptability, and it is admitted no amount of willingness and graciousness, combined with hopeless inefficiency, will make a profitable employe, but it is worth while for managers to insist that even most proficient assistants and workers show an obliging disposition and be gentlemanly in their deportment toward their subordinates and fellows.

A successful printing-office manager, one whose services are always in demand, holds that what is here designated as adaptability should be rated at about twenty-five per cent in determining the desirability of workmen. He cites the case of a personal friend of years' standing, whose work was first-class as to quan-

tity and quality, but whose disagreeable disposition and crankiness caused him to be shunned and disliked to such an extent that one-fifth of his office mates would not speak to him, and many others disliked to come in contact with him. After careful investigation the manager felt constrained to inform the Disagreeable One that if he did not mend his ways a change would be made, even if a less proficient workman were employed in his place. While not exactly a disorganizer, the churl had such a depressing effect on those he came in contact with in his work that he was an expensive luxury.

As was said at the beginning, there are many employers who do not give sufficient weight to this quality, yet there are many who do. And by the same token numbers of fairly good workmen fail to "catch on" just because their office manners are not all they might be. There is no good reason why an artisan or mechanic should not have all the graces of a gentleman, and take them with him to work every day. To do so makes life more worth the living to his associates and himself. Those who do not practice the gentle art of being amiable for the pure love of right doing will find as the years roll round that affability and graciousness pay better returns than brusqueness and a high and mighty attitude toward the rest of mankind.

W. B. P.

THE LINOTYPE IN EUROPE.

AT a lunch given by the Linotype Company, of Great Britain, to the Linotype Users' Association, it was stated that the sale of machines continues to increase, a considerably larger number having been sold last year than in the previous year. Mr. Whittaker, president of the Users' Association, said its members felt indebted to the Linotype Company for the energy and ability with which its business had been conducted. He doubted very much whether a revolution had ever been effected so rapidly and so successfully as had been done by that company. They hoped the company would have more success, and that they would share with the users some of the profits they made.

M. Oberthur, of Oberthur Fils, Rennes, France, was present and recited the manner in which Linotypes were introduced into the book trade of that country. According to the *Printers' Register*, M. Oberthur's firm is the chief user of Linotypes in France, exclusive of newspaper offices, of course. In speaking of his introduction to the machines, M. Oberthur said that one day he was rung up on the telephone from Paris and asked to buy Linotypes. He had heard of the machines before, but believed they stood in the same relation to hand composition as oleomargarine did to butter. However, in order to see what the machine really was, he paid a visit to the works at Broadheath, and was so struck by all he saw that he at once began his installation of ten machines. This was the outcome of a five minutes' conversation on the telephone.

unions. Their leaders emphasize the fact that industry had his employes, for, so far from having brought about a diminution in their total number, as they feared at the time, he now employs, in all departments, a considerably larger number than formerly.

INDUSTRY IS BUSINESS.

AMONG the multitude who are writing on the many-sided labor question there is none shedding more light on the subject than Mr. Ray Stannard Baker, in *McClure's Magazine*. He does not carry on his widespread investigations as a unionist or anti-unionist, nor as an economist or politician, but rather as a journalist who has received an assignment to get at the bottom of things and tell the whole truth, even if it does eat up space. Mr. Baker presents so many facts that it becomes almost the duty of those interested in industrial questions to read his articles. He evidently has the respect of leading spirits on both sides of the controversy, and his practice of going to headquarters for information on disputed points—at times being present during conferences between employers and employees—fits him to speak with authority on many things, among them the almost inevitable results of pursuing certain policies, and the policy that has proven most advantageous. In his recent article on the new employers' association movement, he reviews the situation thoroughly and reaches a logical conclusion.

Much of what he says has been voiced in these columns and we feel no small degree of satisfaction in being able to cite so skilful an investigator as a witness in support of our position. He directs attention to the fact that the excesses of unionists about which so much just complaint has been made have, for the most part, emanated from young organizations of semi-skilled and wholly unskilled workers, who have barely grasped the first principles of unionism. In fact it has been the labor union, as distinguished from the trade union, that has been responsible for the trouble of the past two years. Scores of great national organizations, like those of the printers, cigarmakers and ironmolders, have been gaining strength and influence without attracting attention, and these constitute in Mr. Baker's opinion, "the real unionism." As to the former class, which Mr. Baker designates as inflated or watered unions, many of them will lose their inflation while others will pass from view. More than once have we insisted that the trouble-making organizations would in a short time effect a cure of their own malady by ceasing to be, and now we are told that in the opinion of a high official of the American Federation of Labor the contraction is expected to reach at least thirty per cent of the union army, and who also says, "These mushroom unions will disappear because they do not understand the principles or necessary discipline of unionism."

Mr. Baker divides employers' associations into two classes: "First—Those who propose to fight the

unions. Their leaders emphasize the fact that industry is war. Second—Those which seek to deal with the unions. Their leaders emphasize the fact that industry is business."

That, of course, is a loose classification, for those in the first class may at times deal with unions, while some in the second may engage in fierce struggles with employes, yet by the natural order of selection the line of demarcation among employers' associations will be approximately as Mr. Baker has indicated. He points out, however, that while organizations embraced in the first group are vigorously opposed to boycotting, the sympathetic strike and the closed shop, yet they are the most conspicuous among the employing class to use the boycott—even to the extent of punishing a paper for its expression of opinion, which has never been the basis of a printing-trade union boycott so far as we are aware—to indulge in the sympathetic lockout, and to resort to illegal conspiracies in order to compel employers to join an organization. These employers do not lie in wait with clubs for their contumacious fellows, but they find means none the less effective and as unlawful, even though divested of all the elements of personal danger.

While there is practical unanimity among the union officials as to their attitude on the questions at issue, there is great diversity of opinion among leaders of employers' associations. Some would cast out the unions, root and branch, while others would not do so if they could. As typical of the latter class, Mr. Justi, commissioner of the Illinois coal operators, is quoted as saying:

"It is extremely curious that as business men we should be inclined to omit the element of labor from the ordinary rules of business. We contract for our raw materials after a friendly conference with the man who has the raw materials for sale, and in turn we dispose of our products by friendly agreement with the buyer. Why should we not treat labor, so far as the wage question is concerned, as a commodity and agree to buy so much of it, at such a price, after a friendly conference with those who have labor for sale?"

Mr. Baker believes the fighting, unreasoning employers' associations will, like the irrational unions and their absurdities, pass away. Yet he credits those organizations with having performed a valuable service in forcing the labor question to the front—for, like Banquo's ghost, it will not down. Like most practical students, Mr. Baker is constrained to advocate collective bargaining, which presupposes strong organizations of employers and employes, and of which he says: "Certainly these democratic relationships, this business adjustment of labor troubles, this even balance of organization, this mutual respect not unmixed with fear, is the best thing we now know for dealing with the labor problem. All unions and all associations are not ready for it yet—the unions have still to learn a great deal more of business methods and of the sacredness of contracts, employers must learn a

great deal more about democracy — but the agreement system, when lived up to even poorly, is surely better for the industry involved than continual warfare."

In conclusion Mr. Baker emphasizes a fact too often overlooked in the deluge of talk on this subject, namely, that industry is business, not war. On which THE INLAND PRINTER congratulates him and tenders its thanks.

WRITTEN FOR THE INLAND PRINTER.

OUT OF SORTS.

BY A TYPEFOUNDER.

UNNECESSARY sort orders are sent in to typefoundries largely, if not altogether, because the typefounder has not had the courage to explain the situation to his customer. In almost every other manufacturing business the manufacturer makes a good profit on his repairs. The man who handles sewing machines realizes that, while he may have to figure close on the original order, he is absolutely sure of getting the order for repairs, and he charges a price which allows him a good profit on such repairs. Almost every jobbing business has some line of *staples* which it sells so nearly at cost that every sale means a loss and not a profit, but the typefounder has one class of orders not staples, but which *must* come to him, on which he almost invariably makes a loss, sometimes amounting to several times the amount he receives for the goods.

There can be no question that this is altogether wrong, and it may be asked why it is continued. It is due entirely to the fact that no one dares to take the initiative. If one typefounder were to say to a customer, "If we are to make any profit on this order we must charge you five or six times as much as roman rates," the printer would at once visit his competitor and if, as would probably happen, he should ask a salesman who is unacquainted with the conditions, "What would you charge me for such sorts?" this man, in his anxiety to please a customer, would at once quote the lowest price and assure the printer that his concern was not only ready but anxious to fill the order at these prices. If the printer's customer should come to him and say, "I find that I am just a little short on this order of ten thousand colored labels which you printed for me. I would like one hundred more, which, of course, I expect to be billed at the same price," the printer would explain to him that this would be impossible, showing him how the cost of composition, make-ready, mixing inks, etc., would amount to many times what he could get for the work; and yet, owing to the typefounder's fault in not acquainting him with the situation, his printer customer, a parallel case, expects to get his "one hundred labels" at the ten-thousand rate.

It is the belief of many printers that the typefounder purposely makes the quantities of some characters which he furnishes with a font less than they should be in order that he may obtain sort orders, while

the exact contrary is the truth. Sort orders are not only unprofitable but most undesirable, and the schemes now in use are the results of many years' experience and careful notation of sort orders received. As the work in no two printing-offices is alike, and as no two authors use the same words in the same proportions, it is manifestly impossible to set the case clean; but very often the printer, when he really needs five hundred pounds, orders but two hundred pounds and sorts it up, buying a few pounds or a few ounces at a time, in the meantime blaming the typefounder for the way in which the font runs out unevenly and for the delay occasioned by waiting for sorts.

As large fonts of type are invariably sold by the pound, it is manifestly unfair that the typefounder should be required to furnish any sorts at less than cost. Remember that the schemes by which typefounders put up their fonts are identical and that experience has proven that they are correct for average work. Type is cast in large fonts, usually not less than two thousand pounds, and divided into multiples of twenty-five pounds or job fonts. The price is based on such regular fonts. The tendency is to eliminate such sorts as commercial marks, fractions, leaders, etc., on the theory that it is unfair to make the purchaser buy material for which, nine times out of ten, he has no use. If some one requires an unusual number of certain letters, as in catalogue work "z" (for doz. or oz.), it is manifestly impossible to set the cases clean and unfair that he should get the special font or sorts for the price of a regular font. Until the typefounders have the moral courage to settle this problem in a sensible way they must continue to suffer, but, in the hope that it may at least partially do away with unnecessary sort orders, I will give an ordinary instance such as happens every day in every typefoundry in the country, giving enough insight to the methods of making type to show the printer that no matter how much his business is valued or how promptly his sort orders are filled, the typefounder does not welcome business of this character. The foreman of a large office, Mr. Williams, calls on the city salesman of the typefoundry with every appearance of intense excitement.

"Say, Henry, that fifty pounds of six-point you sold me is sorted up rotten. We have not half set the case clear and we are already turning some letters." "Having a run on anything special?" asks Henry. "No, just regular catalogue work." "What is it that you need?" "Well, about four ounces lower-case 'z' would help us out. That is what we need worst." "Nothing else?" "Well, some of the other boxes are running low, but I can not tell what I want just yet." "Is it not possible," suggests the salesman, "that you have a great many oz. and doz. in the catalogue?" "Well, that is a fact; there may be." "You certainly run on some other special sorts. Had you not better order up what you need right away? If you will let me see your copy I think I can make you up a sort

list." "Can't do it. Copy is all in the hands of the comps., but we need this type badly and will order more as we require it. When can we have it?"

Just as he gets ready to go, the foreman has another idea. "Say, what are you going to charge me for that, Henry?" "We furnish no sorts for less than thirty-five cents net." "Gee! that is outrageous for four ounces of type."

The salesman then explains to him the great amount of work necessary to fill this small order, and Mr. Williams, half convinced, is about to leave again, when suddenly a bright idea strikes him. "Just wait

order is then registered in the proper book and goes to another clerk, who makes out an order on the casting department. He then puts it in the dummy and sends it to the foreman of the casting department.

There may be many orders ahead, all equally important, and it may be some time before he gets at it, but—as luck has it—in fifteen minutes he telephones down to the city department: "Who took that order for Rush & Co. for six-point O. S. 21 sorts?" Inquiry develops that it was Henry. "Say, how about that order?" he inquires as soon as he can get hold of this clerk who is interrupted while waiting on another



Photo by Charles Reid, Wishaw, Scotland.

BR'ER RABBIT'S HOUSE-PARTY.

Engraved by Inland-Walton Co.

a moment. Can't you suggest what sorts we will run on?" "Well, in all probability, you will want some more lower-case 'o' and some periods." "Well, add six ounces of each of those, so that I can get them at the pound rate."

The salesman, nothing loath, makes the alteration on his memorandum and the foreman departs. Although he knows the customer is perfectly solvent, the rules of business require, on account of the many hundred orders which are handled each day, that the credit department must pass upon it. He, therefore, takes his memorandum to the credit man and asks him, as a special favor, to immediately O. K. a little hurry order, which is done, in this case the credit man passing upon it without any trouble, as he is well acquainted with the firm. It next goes to the order clerk who makes out an order on a regular order blank, as this is necessary to prevent any confusion should the customer inquire about it afterward. The

customer. "What about it? Is it in such a big hurry?" "Yes, it is very important. Customer is waiting for it and must have it at once." "Well, we have only two molds of this nick now on machines; one is working on a hurry job for Smith & Steady, and the other is on an important weight font order for California. What shall I do? We can not stop on the Smith & Steady job." "Well, you will have to interrupt the other." "But you will have to see the superintendent," says the foreman. "I promised this font to-morrow afternoon in time for shipment. If it is interrupted by other jobs, I can not agree to deliver it on time." Henry then rings up the superintendent and explains the matter to him. "We have positively promised this California font and we can not interrupt it, but I will see what I can do in regard to the Rush & Co. job and try to get them out for you some time."

He then rings up the foreman and explains the whole matter over to him again. "If all your four-

nick molds are busy, how are your three-nick molds?" "Well," says the foreman after investigation, "all those on the blocks are busy, but the job on machine No. 31 is in no great haste." "Well, suppose you cast the Rush & Co. order on this, putting in an extra nick?" "I can do this," says the foreman, "but it will take a little longer and cost us more than we get for it." "Go ahead," says the superintendent, and the foreman then telephones the business office that he thinks that he can get the job out within two or three hours.

The caster's name is then written on the bill and it is sent to him, after having been entered in the factory record book. The caster then makes out his requisition on the matrix clerk for the necessary matrices, and after being O. K'd it is sent down to the vaultkeeper who fills the order. As soon as he is through with the parcel on which he is working he starts on the job.

Printers are well aware of the great amount of time lost in making ready for a small run on a cylinder press, but the waste is even greater in casting type. The matrix is put in and the mold adjusted to it. The spring and pump pressure must be adjusted for every different character and very often the screw changed so as to face the type properly, but the rules in a progressive foundry also require that each time a new job is started a mold must be tried for height, line, set, body, squareness, and straightness. This will require at least half an hour, during which both caster and liner are idle, and if there is anything wrong it may mean a delay of several hours.

The caster then proceeds to cast, and it will take him on each parcel ten or fifteen minutes until the metal becomes heated so that it will cast properly. Not infrequently three or four pounds are cast and thrown away before everything is found sufficiently correct to pass. In all such jobs more type is cast and thrown away than is sent out. It then passes to the hands of the setter, who sets the type on long sticks, and from the setter to the dresser, who grooves out the bottom, scrapes the type for body on both sides, and then carefully examines the face of each type with a magnifying glass, rejecting all imperfect letters. The dresser examines the type, trying it for line, set, height and straightness. Not infrequently he discovers that it is imperfect in some respect and the job must be recast. As a check on the dresser, the inspector must then pass upon it, and if he finds everything correct the type is sent to the pager, who wraps it up and returns it to the foreman.

In the meantime, the caster has sent down the matrices, after having checked them through each department and taken up his receipt therefor. Each workman has kept track of the weight and written it in the casting bill, but the foreman's office again weighs up the amount, checks it against the other weights, makes the proper entries in the books and then, making a charge to the office, sends the goods, together with the charge slip, to the salesroom. Identifying it by its

number, the order clerk figures out the amount to be charged on his order blank and then turns it over to the bill clerk, who makes out the bill, which he delivers to the city department, and which bill is then delivered with the goods. The order is then filed under the customer's name for future reference and the bill is charged on the sales book, afterward to be entered against the customer's account on the ledger. If no delay has occurred, and if each operator is ready to take up the work just as soon as the previous workman has completed his part of the work, it is possible to get the job out within a few hours, and if there is an errand boy at hand, delivered to the customer a few minutes after.

But printers are well aware that things do not fit into each other so well that every rush job can be gotten out in the time calculated. Suppose you had a little job which had to go through the compositor's, pressman's, binder's and trimmer's hands. Do you think you would be safe in promising it within two or three hours each time?

I have purposely mentioned a very easy job, without any complication. Often, when there are a great many sorts, it takes a great deal of time to get it out. Frequently the type must be broken by hand instead of machinery, which entails another operation and loss of time. Very often the type must be rubbed by hand, instead of being finished by machinery. This is a very slow process and it can not always be foreseen which jobs will have to be rubbed. Again, as for instance in italic jobs, it may be necessary to take out all the metal from the casting-machine and substitute a different kind of metal. This alone takes from an hour to two hours, and afterward, before resuming, the metal will have to be replaced and reheated. If any part of the face overhangs, the type will have to be kerned. This is a very slow process, and as the machine must be adjusted for each character, the loss on a small job of this kind is not infrequently three or four hours.

I hope I have gone into this subject sufficiently to show the printer that, unlike regular type which can be taken out of stock, sort orders are extremely unprofitable to the typefounder and delay his regular work very much. I have seen orders come in for two ounces each letter, small caps, which, if carried out, would have meant the loss of many hours and several dollars to the typefounder, when the printer could, just as well, have ordered two pounds assorted small caps and received type sorted up much better. Of course, there would be no profit to a typefounder in casting up two pounds of small caps, but he can cast up one hundred pounds, dividing it up properly afterward.

Every printer should visit a typefoundry and see the methods employed in casting up large quantities of type and subdividing them, and he would not then consider the typefounder unreasonable, if, when a special font was ordered, he insisted on getting three

four times the amount he charges for regular fonts. If a customer should ask for a bid on a thousand business cards, and should afterward ask you to make eighty or ninety changes in the copy, you would think him unreasonable if he asked you to furnish the goods at the same price as you originally quoted him. The average job font contains about eighty characters, and the average roman font about one hundred and fifty, and no typefounder can afford to cast a twenty-five or fifty pound font to a special scheme unless he charges what seems an excessive price therefor.

Within the last few years considerable reductions have been made on large quantities of type, and I maintain that the price of all should be based on the cost of production and the relative amounts invested. If the practice continues of charging less for jobs than the cost, the typefounder must charge excessive prices for some other of his products, and the printer can not hope that the present low prices will continue. This is obviously unfair, as the printer who gets a great many jobs gets his goods below cost, while a good customer must pay more for his large fonts than he should. As long as typefounders are in the business to make a profit they must make up their losses on jobs elsewhere, and for their sake and the printing public I hope some proper rules will be made in regard to sorts which will enable reductions to be made in other directions.

Printers who order type in liberal quantities have little trouble over the sort question, save a large amount in wages to their compositors and prevent expensive delay in turning out their work. The printer will find comfort and encouragement in large fonts.

WRITTEN FOR THE INLAND PRINTER.

HER NAME IN THE PAPER.

BY EDGAR YATES.

In one time and two motions the editor tall
Razooed the reporter's account of the ball.
"Dear fellow!" he murmured; and then, with a scrawl,
He just fixed it.

The compositor gloomily stared at his take.
"My goodness and grief! Here's a word I can't make
Any sense of; what it looks like I'll put it," he spoke;
And he fixed it.

The proofreader gazed at the proof in surprise.
"Well! Well!" he said softly, "it's lucky I'm wise."
Then he struck out an "m" and inserted two "i's,"
And it fixed it!

The publisher heard the excited girl through:
"Now, you make it right somehow, or else I will sue!"
And since there was nothing else for him to do,
He had to fix it.

AN UNUSUAL WORK.

A story is being told of a printer, employed in one of the largest American publishing houses, who was asked by a friend what was the most important book to be published by his firm during the coming year.

"———," he answered, naming a work whose forthcoming appearance had aroused much interest.

"What sort of a book is it?" asked his friend.

"It's an autobiography written by the man himself," explained the printer, impressively.—*Harper's Weekly*.

RUMORED TYPEFOUNDING COMBINATION IN EUROPE.

The Berlin *Buchdrucker-Woche* published in its Easter issue a paragraph headed "A Yankee Trick," in which was stated the alarming fact that on the 1st of April a new typefounders' trust had been incorporated in London, with a paid-up capital of a million pounds, for the purpose of purchasing the controlling interests of all German typefoundries. The final object was said to be the abolition of the French (Didot) standard now prevailing on the continent and the introduction of the British-American standard. To attain this end it is proposed (so the paragraph went on) to hire no less than sixty Wicks rotary typecasting machines for twelve months, the combined output of which was estimated to aggregate the weight of type now in use in all German printeries. Every German printer would be given the same weight of new type of the British standard in exchange for his present material, without extra charge, merely on the condition that he should pledge himself never to buy type, etc., from any other foundry. It was asserted that the American Type Founders Company had a seventy-five per cent interest in the scheme, since the plan thus sketched out would at once remove the obstacles now in the way of type importation into the continent—the difference of standards, both in height and body. . . . Needless to say that the story was nothing but an April fake, but its publication has called forth an appeal to the patriotism of the German typefounders not to accede to any offers of the kind, should they actually come forth, for the possibility of such an action on the part of our American cousins is by no means doubted, and the effect might in reality come pretty near the results intimated by the writer of the *Buchdrucker-Woche*, who seems well informed in American and British trade matters.—*German Exchange*.

THEY DIDN'T LIKE M'S.

The woman was writing a book, and she had just got her manuscript into some sort of shape for the printer, when along came a knowing friend who told her that printers charged so much an em for their work.

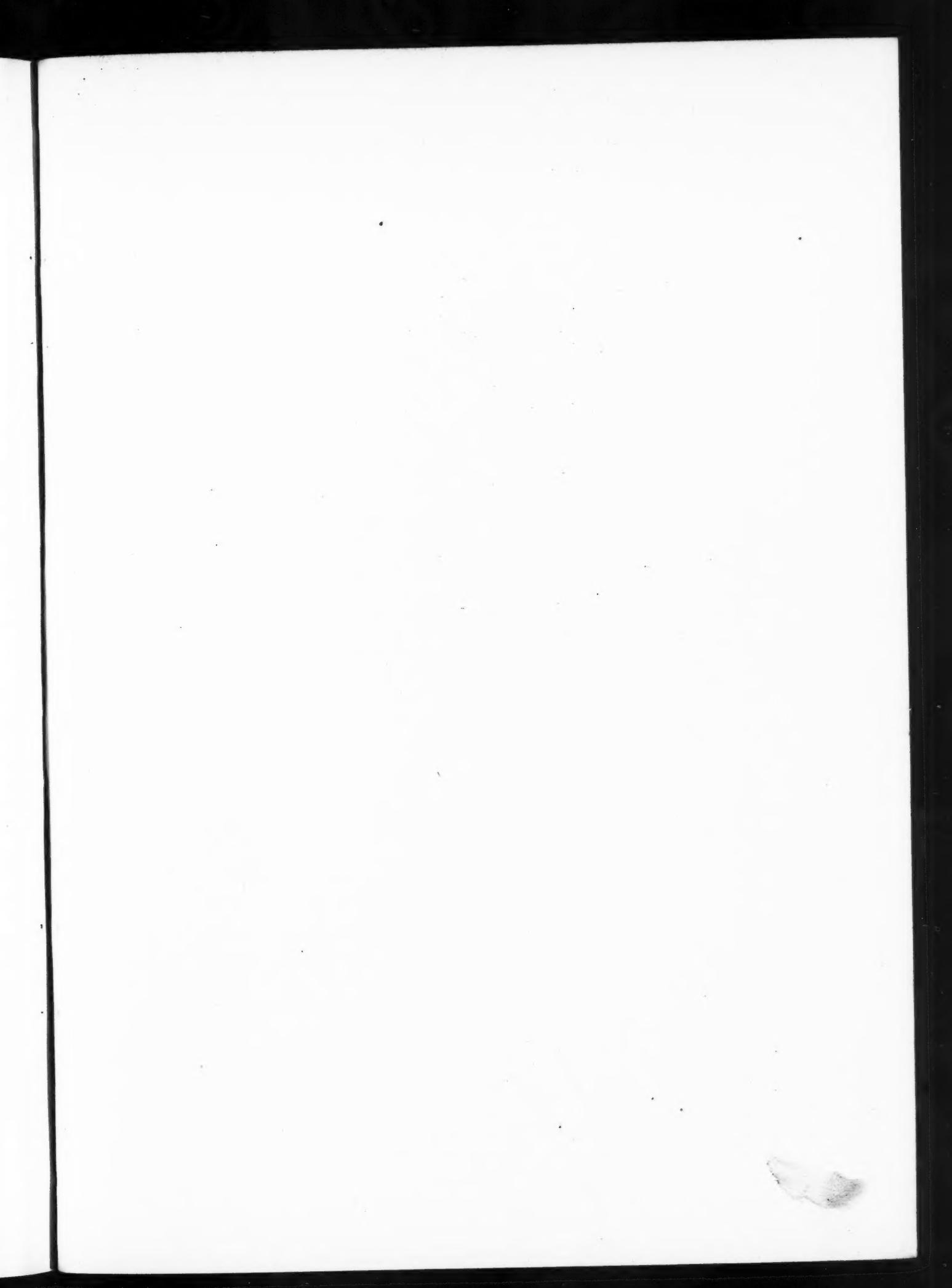
This interested the woman immensely. She looked at her manuscript and sighed. "And I thought I had at last finished with it," she said.

Then she took up her pen again in the interests of economy and took out wherever she could a word that had an m in it and substituted a synonym without that hateful letter. "I can't think why they dislike m's so," she said to a friend who came in when she was about one-quarter through with the work.

This friend was a man who roared when he heard her story. When he explained the woman laughed, too, and she put back her m's.—*Baltimore News*.

A "DOWN BRAKES" WARNING.

The *International Bookbinder* for May has a handsome air about it, and Editor Feeney sounds this warning note to union bookbinders: "We desire to caution all local unions to be careful in negotiating with employers any grievances, so as not to precipitate a strike. Carefully arbitrate all differences, as strikes are very costly and generally leave sore spots that are very difficult to heal. The big strikes in Chicago and New York are still unsettled, and as there seems to have been an epidemic of strikes the past year, it would now be a poor time for any local to engage in trouble and expect the assistance they are entitled to; so we desire to warn all locals to endeavor to settle all grievances by arbitration or other means and avoid strikes, and only resort to them when all other plans have failed, and then consider well the prospect of winning same before the final vote is taken."





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"TOUCHING LEATHER."

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While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE "LUTTRELL TIMES" PRESS.

To the Editor:

DALLAS, TEX., July 5, 1904.

A reading of the story of the *Luttrell Times* press, published in the July number of THE INLAND PRINTER, reminds me of another story. Several years since I was in Houston and noticed that Uncle Dan McGary (peace to his ashes and rest to his upright soul) had a press of unusual and antique type. Seeing my curiosity, Uncle Dan'l—after I had found some things at five cents a piece—told me a wonderful story of about how that press had a wonderful career at San Antonio, was carried away by the Mexicans and lay in the Rio Grande many months, and was fished out and had done many more years' valiant service, and was then a "perty good old press." Well, that press had never been nearer the Rio Grande than Houston, and was brought there secondhand from some Eastern concern.

The picture you show is the "Mann Hand Cylinder" press, put on the market by some enterprising genius in a small Iowa town. In 1889 there were at least three of the machines in use in Texas—one at Ennis, one at Blossom, and I do not recollect where the other was in use. Four years ago the one at Blossom was still in use, and was "manned" by two young ladies, daughters of Mrs. Morrow, the then publisher of the *Blossom Bee*.

Sic semper gloria mundi. JOHN B. McCRAW,
Editor Western Newspaper Union.

ECONOMIC CALENDAR PRINTING.

To the Editor:

NEW HAVEN, CONN., July 1, 1904.

The calendar idea exploited by Mr. George Sherman in the June issue of the valued INLAND PRINTER has been put into execution in this town, but the public liked it not.

In 1889, the New Haven *Morning News*, now defunct, produced such a calendar, and it was issued free to the people at large, regardless of race, color, political or religious affiliation, past or present condition of servitude.

But the people liked it not.

I had myself gone to the trouble of securing several dozen of those calendars, giving them to friends and associates. Although there were only about a half-dozen words of advertising on the calendar, and although these words were inobtrusive and femininely modest in their set-off, in no way detracting from the appearance and general usefulness of the calendars, still those same calendars were disliked cordially and very soon discarded.

My friends liked them not.

I observed other calendars had taken their places.

The compactness of the thing appealed to me personally, and I thought the idea was a jim-dandy one. And probably it was. But, somehow or other, I could not take to it myself. Tried to, but couldn't.

I liked it not!

And why, i' faith? Oh, I found out. Was bound to find out. The eye, my boy, the eye would never alight on the right day of the week without an effort. This caused irritation. Irritation caused a good man to say, "Damn those calendars,

anyhow!" I can not speak for others, but I suppose more'n one good man said the same thing.

Still, if the popular eye can be trained to look for Saturday where Wednesday usually is, the calendar suggested by Sherman may be a go.

THOS. ROCHE.

IMPOSITION—THE THREE-FOLD TWELVE.

To the Editor:

CHICAGO, ILL., July 1, 1904.

Mr. Augustus P. Burr, of the Dorsey Printing Company, Dallas, Texas, calls my attention to a mistake in the layout of the three-fold twelve-page form, diagrammed as Fig. 8b, in my lecture to apprentices, and also very kindly furnishes the correct scheme, as herewith given.

My error is one of those "foolish" ones which make a man feel cheap in person and pocketbook when it is discovered. What's the use of explaining? Still, we like to be set right. It's the same old plea: "So busy, you know, that I didn't have time (or take time) to verify the scheme after

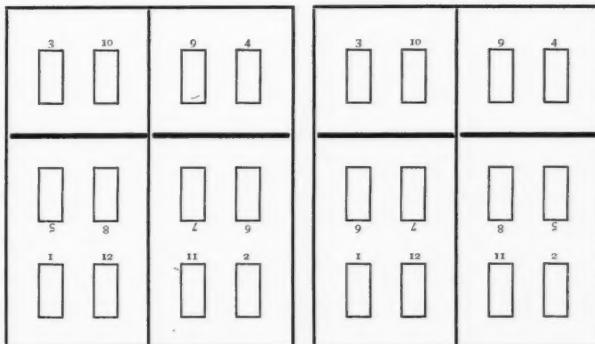


FIG. 8b—THREE-FOLD TWELVE,
Incorrect.

THREE-FOLD TWELVE,
Correct.

it was set up in type." "How did it happen? Whose fault is it?" The Lord only knows; if my original copy was in existence I would be afraid to look at it for fear of proving myself wrong. I can not blame the compositor, nor the proof-reader, for I not only had one proof, but two, to examine. In this acknowledgment, bear witness, that I, unlike editors in general and authors in particular, unreservedly exonerate the printer! "To lock the stable after the horse is stolen," let me suggest, as an improvement over the usual way of diagramming, a new scheme or block for representing the page. Had we designs with folios in the corners, or right and left hand blocks, with heavy corners, this mistake would not have happened, for the eye would have readily seen that the pages were incorrect. If that did not do the business, with two heads together, it would not have been possible to get odd blocks on one side and even blocks on the other, as shown in the incorrect diagram.

We are never so sure as when we make a mistake—if we were not sure, we would have verified and so discovered the absurdity. I prided myself on this layout. It is such an old one that it is *new* to every book that I have seen—I mean the correct one. And it was so simple, that I fell down!

I hope to see a book some day brought out that will utilize this right and left block idea—that will also print the forms correct on paper to represent the correct way forms should be sent to press: illustrating the press nipper edge and folder gauge, etc.

CHARLES M. BUTLER.

BROUGHT IN DELINQUENTS.

A Missouri editor is said to have recently worked a scheme on his delinquent subscribers. "All my subscribers but one have paid up in advance," he wrote, and about a hundred, ashamed to be the only one, dropped in and settled up.

POETS AND HUMORISTS OF THE AMERICAN PRESS.

AUTOBIOGRAPHY OF ROBERTUS LOVE, THE NEW VICE-PRESIDENT OF THE AMERICAN PRESS HUMORISTS.

I WAS born in Missouri, and am prouder of it than Missouri is, so far as I have been able to ascertain. Missouri has three preëminent natives. Mark Twain is one of them. Modesty forbids me to complete the list. However, I may refer you to the story of the three greatest liars. At a dinner in the Lotus Club, or the Lambs' Club, or maybe it was the Policeman's Club, in New York, General Ben Butler remarked that he was personally acquainted with the three greatest liars in America.

"Name them!" shouted the company.

"I don't like to be personal in my remarks," said the

Field was born. He did so. I saw him do it. The tablet reads: "Here was born Eugene Field, the Poet." The tablet, however, prevaricates. Roswell Field, of Chicago, brother of Eugene, came down to St. Louis on the next train after reading about the unveiling. He declared that Eugene Field was not born in the tableted house, but in a house on Collins street, many blocks away. Mr. Field was unable to locate this house, though sundry ancient citizens offered their own houses as Eugene Field birthplaces and clamored for the tablet. When you come to St. Louis to see me and the World's Fair you can go down on South Broadway and read the tablet which Mark Twain unveiled on the house where Eugene Field was not born.

Having tried to write a little poetry myself, it occurred to me that I ought to take steps toward preserving the outward semblance of the house where I was born, to the end that after



DIAGRAM OF AMERICAN PRESS HUMORISTS' OFFICIAL PHOTOGRAPH AT WORLD'S FAIR, A. P. H. DAY, JUNE 1, 1904.

Reading from left to right, front row—Edwin A. Oliver, Yonkers (N. Y.) *Statesman*; Strickland W. Gillilan, president, Baltimore *American*; William F. Kirk, secretary-treasurer, Milwaukee *Sentinel*; Robert J. Burdette, perpetual parson, Pasadena, California; David R. Francis, president Louisiana Purchase Exposition, honorary member A. P. H.; Henry Edward Warner, past president A. P. H., New York; T. K. Hedrick, St. Louis *Globe-Democrat*; Robertus Love, vice-president, St. Louis; Duncan M. Smith, Chicago *Daily News*; Robert J. Burdette, Jr., Burlington (Iowa) *Hawkeye*.

Second row from front—Mrs. Theodore H. Boice, Mrs. W. R. Rose, Mrs. Robertus Love, Mrs. Leonard H. Robbins, Mrs. H. E. Warner, Mrs. A. G. Burgoyne, Mrs. Duncan M. Smith, Mrs. Edyth Tozier Weatherred, Mrs. A. L. Bixby, Mrs. R. S. Graves; W. R. Rose, Cleveland *Plaindealer*; Frank T. Searight, Los Angeles *Record*.

Third Row from front—James T. Sullivan, Boston *Globe*; James W. Foley, Bismarck (N. D.) *Tribune*; Thomas A. Daly, Philadelphia *Press*; J. M. Lewis, Houston (Tex.) *Post*; Theodore H. Boice, Pittsburg *Chronicle-Telegraph*; A. L. Bixby, Lincoln (Neb.) *State Journal*; elderly gentleman with whiskers, unidentified; Mrs. Robert J. Burdette, Miss Florence Hayward, R. S. Graves, St. Joseph, Missouri; next man, unidentified; Secretary Walter B. Stevens, of the World's Fair; next man, unidentified.

Fourth row (top of picture)—Arthur G. Burgoyne, Pittsburg *Leader*; George Fitch, Council Bluffs (Iowa) *Nonpareil*; Leonard H. Robbins, Newark (N. J.) *News*; Lowell Otus Reese, San Francisco *Bulletin*.

General, looking out of his funny eye at Eli Perkins, who sat three seats away.

"Out with 'em!" demanded the crowd. "Who are the three greatest liars in America?"

"Well, Mark Twain is one of them," admitted the General, "and Eli Perkins is the other two."

My native place is in the foothills of the Ozarks, in southern Missouri. The house of my nativity is still standing. A few years ago I took my 5 by 7 camera down there and made a picture of the house, not necessarily for publication, but for identification. This course was suggested to me by the sad fate of Eugene Field, another native Missourian. When Mark Twain was in St. Louis two years ago he was invited to unveil a tablet on the front of the house where Eugene

the world is well rid of my active entity no such post-mortem joke shall be perpetrated in my name. Right here I desire to admonish all poets to mark their own birthplaces, thus avoiding future disputes; and also insuring the marking of the house, whether the poet makes his mark otherwise or not. It is very soul-satisfying for a struggling poet to be able to visit his own birthplace, in his own lifetime, and read the inscription attesting the fact that he was born, not made. That is the only way a poet has of knowing that he is a poet.

This little old birthplace of mine stands on a hill, between the converging point of Big river and Mill creek. Back of it and in front of it are the remains of a pioneer Missouri farm. When I was a small boy I waded in Mill creek and fished in Big river. As I grew bigger I swam in Big river and

fished in Mill creek. When my father was looking I worked on the farm. But the swimming was the chief end of my existence, and perhaps that is why the first funny column I ever attempted to conduct, on a daily paper down along the Jersey shore, was headed "In the Swim," and signed "The Swimmer."

When I was about fourteen I removed to Pike county, in the northern part of Missouri. I mention these facts because of the accusation, made in several newspapers since the publication of my volume of "Poems All the Way from Pike," last May, that I was born in Pike county. In my opinion a man is entitled to be born wherever he pleases, and I take this opportunity of declaring that I was born in Washington county.

My father was a preacher, who spent all his life successfully keeping out of debt. I have spent most of the thirty-odd years of my life, up to date, assiduously endeavoring to do the same thing. I would rather have money coming to me than money trying to go to some one else. It is better to expect than to owe.

When I was a callow youth a premature college made me a Bachelor of Arts. Later I became a Master of Arts—the art preservative of all arts. In school I wrote several "compositions." Out of school I composed some more—with a stick. In that pursuit I saw some of the world, which I am trying to preserve in my famous unpublished book, "Confessions of an Impecune."

Once I went to New York and tried to live on literature—and succeeded. I actually lived on poetry. Shakespeare brought me 60 cents. Shelley netted 35 cents. Longfellow brought me two meals in a Bowery café where pie cuts sold at 3 cents and coffee at 2 cents. I always did love Longfellow, and I remember fondly those two meals I ate with him. With Edgar Poe under my arm I walked in the gray of the morning to a secondhand bookstore on Broadway, near Waverley place, hoping to enjoy a breakfast with the great bard; but the store was not yet open for the day, and sadly I retraced my steps to the attic of my dreams. However, I ate dinner with Poe that night and had 10 cents left over.

When all my poets were gone I led a prosaic life. I lived on prose literature. It was a miserable existence, too, for I always did prefer poetry. Victor Hugo's "Les Misérables," in five volumes, was my mainstay. I ate up the entire set, though, in three days, and then turned my appetite to Macaulay's "History of England." I've never liked Macaulay since, for he made only one meal and an attic lunch.

Then I went down in New Jersey and became a newspaper man. For some months I had been a journalist—a newspaper man out of a job. I was editor of two dailies in New Jersey, at different times, and editor and part owner of a weekly periodical called *Seashore Life*. Its life was brief. The good die young. I founded *Seashore Life*. My partner, the business manager, was a Quaker. But when he was excited he did not talk like one. The news company ordered 6,000 copies of our first number, and kept repeating the order for six weeks. Jim (the Quaker business manager) and I used to put our feet on each others' desks, smoke 15-cent cigars and feel sorry for poor folks. Our circulation was enormous, for a new venture. Already we had planned our summer cottages at Newport, and Jim had gone so far as to engage his architect.

One night I entered the building where our offices were located. Yes, offices—they were plural. The electric lights were out, for some reason. So was Jim. I reached the floor where *Seashore Life* flourished, and I stumbled over something in the hallway. But I did not hit the floor—I landed on something else, another obstacle. I arose, stumbled again, and again landed on something other than the floor. I fell down five times before reaching the door, and then I found that I could not open the door because of something that

obstructed it. Finally I climbed through the transom. It was easy, for I simply walked up to the transom on big flat packages of things. On the inside I climbed down a stair made of similar packages. I fell down three times more in reaching my desk, where I kept matches used in lighting the 15-cent cigars. I struck a match—and fell down again, without stumbling.

Jim came in before I recovered consciousness. That was no Quaker meeting, I assure you. Jim was bruised from head to foot, and his language indicated a bruised heart. He climbed up and down the transom stairs and saw me lying on the floor, for by that time the electric lights were working



ROBERTUS LOVE.
Copyright, 1904, by J. C. Strauss.

again. Jim was worried about me, and he said afterward that he was sorry he said what he did when he requested me to open the door and I made no response. He rushed to the closet, where we kept things to revive drooping spirits. Opening the door, he encountered more stacks of flat bundles, six feet high. Jim dragged some packages away from his desk and sat down, uttering but one word. I won't tell you what that was.

There were 100 *Seashore Lifes*—or Lives—or Deaths—in each package. There were 360 packages. On each package was a label hinting something about expressage being due and unpaid.

Did we get returns from *Seashore Life*? Yea, verily.

After Life's fitful fever I slept well in Connecticut for a spell, news-editing a daily paper; then I returned to Missouri and became a mere employe on a St. Louis newspaper. In this capacity I reported the Galveston flood, Carrie Nation and other national calamities. I assisted also in the capture of Crazy Snake and led the "insurgent" attack of newspaper correspondents on President Roosevelt's bear-hunting camp in the Mississippi canebrakes. I have written and published "How I Saved Mark Twain's Life," and I am only waiting for two or three funerals in Vicksburg before I write and

publish "How I Saved President Roosevelt's Reputation," which is a better story.

When these humorous assignments on the St. Louis *Post-Dispatch* became too onerous I resigned, and began doing serious work in exploitation of the World's Fair. I am now, under Mr. Mark Bennett, in charge of the literary end of the General Press Bureau.

Early in June I succeeded Strickland W. Gillilan as vice-president of the American Press Humorists. If I succeed as well as he succeeded, I will be a success.

Finally, this autobiography was written by request.

A NOSE FOR NEWS.

"Poets are born, not made," said the retired newspaper man to the New Orleans *Times-Democrat*, "and I might add that reporters come into this world in much the same way. For instance, the 'born' reporter will get a story if there is one in sight, while he who only has what I would call a mechanical sort of training will skim over the same ground without ever discovering that anything out of the ordinary has happened. Not many years ago I was holding an important position on one of the principal journals of Chicago. I was one day put on the city editor's desk and, wanting to test the ability of two new men on the staff, I assigned both of them to the same story. Of course, neither knew the other was in the neighborhood, and you ought to have seen their respective reports. One of them had a two-column story that created a sensation from one end of the city to the other, while the other turned in about two 'sticks' of the dryest stuff I ever remember to have read. I am satisfied that both the men covered the story to the best of their respective abilities. One of them simply had a 'nose for news' and the other hadn't. As I said, reporters are born, not made by studying 'journalism' in the abstract. The natural born reporter is at home in a newspaper office, he can live on ink and can sleep soundly on the imposing stone. He sees little news in a dog biting a man, but he is quick to grasp the importance of an item telling about a man biting a dog."

FOR THIS RELIEF, MUCH THANKS.

Professor Lounsbury, of Yale, is one of the most amiable of men. It would be difficult for experts to get up a dispute with him on matters philologic, for he would be found agreeing with them all. He has said one man's pronunciation is as good as another's, and that there are even worse crimes than splitting the infinitive, this being, as Sam Weller said of the man who beat his wife, at least an "amiable weakness." Professor Lounsbury's latest cheering word, however, to tongue-tripping mortals, is that "had better" is all right, to be preferred, indeed, to "would better," and being directly descended from such honorable ancestors as "had liefer" and "had rather." Of course, those who have already mastered the feat of saying "would better," and looking unconscious at the same time, will be a little disappointed to know their efforts have been in vain. To those who must have proof of everything, it should be added that in the expression "had better," better is an adjective, and, therefore, of course, all right. Those who have shied at using it doubtless thought it was a pluperfect subjunctive or something of that sort.—*New York Globe*.

"It is reported that two Frenchmen, MM. Mabille and Lerclerc, have patented a process for making a kind of celluloid which is incombustible," says *The Electrical Review*. "To a solution of celluloid is added a mixture of ether and alcohol containing certain iron salts. A clear liquid of the consistence of syrup results, and if the solvents are driven off from this, an incombustible non-inflammable celluloid remains."



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. Contains thirty-six pages of information, with adjustments and suggestions for Linotype operators. Vest-pocket size. Price, \$1.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, \$1.50, postpaid.

DO NOT FORGET —

That the mold-disk slide should be adjusted by the screws beneath it so that the disk rises a trifle—.007 of an inch—when going forward on to the locking pins.

That the locking pins or bushings in the disk should be renewed if worn.

That the purpose of the locking pins and bushings is to hold mold rigidly while casting and ejecting the slugs.

That screw collar on disk pivot should be screwed up tightly.

That if disk stops with a jar before going into locking pins, the brake on mold-turning shaft needs tightening.

That if disk travels too far before coming forward on pins, the square block which strikes against side of mold-turning cam needs attention.

That if block does not come close enough to cam, the cam shoes can be removed and adjusted by means of the bushings in the screw holes.

THE exhibit of typesetting machines at the St. Louis World's Fair includes a double magazine Linotype, Model No. 2; a pica Linotype, or Model No. 3, and a Junior Linotype. The Monotype is on exhibition with its new sortcasting attachment in daily operation. The Monoline is also exhibited, and claims are made that the machine will shortly be placed on the market in the United States, though heretofore barred by infringement of Linotype patents.

ORIGINALITY.—The following is furnished by a correspondent at Zanesville, Ohio: "A short while ago an operator of much originality was working on the night turn by himself. Before the machinist left he had oiled up and a little oil had found its way to the rubber cam roller on the back; this caused the lower-case 'e' to 'stay at home' in the magazine. Mr. Operator, after much worry, found the cause of the trouble, but he did know how to get the cam to 'working' again, so he finally hit upon a happy thought: tying a piece of string close to the hook on the aforesaid 'e' reed, just below the hook, and bringing it up around through the small opening in the casting under the assembling elevator, he then started up and when he wanted a 'little e' he would reach up and give the string a 'yank.' He finished his day's work, but, however, it was a little out of the ordinary."

in keeping them in good running order — thanks to the instruction received in the Inland Printer Technical School. Linotypes are to be found in nearly all the principal town offices in New Zealand, but those just installed in the *Southland Daily News* office, Invercargill, make the most complete three-machine plant in the colony. Those persons represented in the photo, standing (reading from left to right) are: Mr. F. Borne, foreman of machine and jobbing departments, and who is always eager to adopt INLAND PRINTER methods; next is Mr. Aitken, foreman of composing department, who has been connected with the *Daily News* for about twenty-five years; then Mr. Stanley Smith, who supervised the erection of the Linos., and possesses world-wide experience as printer's engineer. Those sitting (reading from left to right) are: Mr. Dickson (operator), Mr. Ross (operator) and Mr. E. J.



LINOTYPE PLANT OF THE SOUTHLAND DAILY NEWS, INVERCARGILL, NEW ZEALAND.
In charge of E. J. Lawry, graduate Inland Printer Technical School.

LINOTYPES IN NEW ZEALAND.—Edwin J. Lawry, who came all the way from his home in Timaru, New Zealand, to take a course of six weeks in the Inland Printer Technical School, sends a photo of the plant of Linotypes in the *Southland Daily News*, Invercargill, New Zealand, of which he is now in charge as operator-machinist, and writes: "The photo enclosed, by Mr. F. Burrell, photographer, Invercargill, New Zealand, represents the first instalment of Linotypes in Southland, New Zealand. Several offices have installed Monolines, but the enterprising proprietors of the *Southland Daily News*, Messrs. H. and J. Feldwick, have gone in for the more expensive article, and installed a battery of three Linotypes. These Linos. are of the most up-to-date English pattern, and were set in motion on May 24, 1904. Mr. Stanley Smith, engineer of the Dunedin *Star*, assisted by the writer, erected the machines, and the latter took charge and finds no difficulty

Lawry, graduate of Chicago's Linotype School and expert of *Southland Daily News* Linotype room."

GOVERNMENT PRINTING-OFFICE INSTALLS MACHINES.—The announcement that the Public Printer had ordered twenty-eight Monotypes for installation in the Government Printing-office, at Washington, D. C., was followed immediately by the statement from the Mergenthaler Linotype Company that forty-eight double-deck Linotypes of the latest pattern had been ordered for the same office. Thus the long controversy over the question of adoption of typesetting machines by the Government Printing-office is settled, as there was little doubt it would be since the installation of Linotypes in the Government Printing-office in Manila about a year ago. It is unlikely that many men will be displaced, as the volume of work will be enormously increased. The wise hand compositors are learning to operate the machines in the meantime.

THE INLAND PRINTER

The *Lokal Anzeiger*, Berlin, Germany, is still set by hand, but so, for that matter, is every paper in Berlin. Up to the present the typographical union has been strong enough to prevent the introduction of typesetting machinery.

TYPESETTING MACHINES IN EUROPE.—The Belgian Typographic Federation has made an exhaustive but inconclusive study of existing composing machines, of which it says: "The existing machines are not advantageous, but it is advisable for printers to observe and study them. A great number of composing machines on different systems are advertised. We do not profess to notice all, but we may cite the following: (1) The machine invented by Calendoli; (2) a machine of Jules Biban and Jules Campe, of Hamburg, which is a combination of the Monoline and Typograph; (3) the machine of the Abbé Burg, the Alsatian (this is the machine on account of which an action for heavy damages was brought against a French journal, *Le Courier du Livre*); (4) the Mergenthaler (known in England as the Linotype), which it is asserted the Linotype Company will seize if one is found

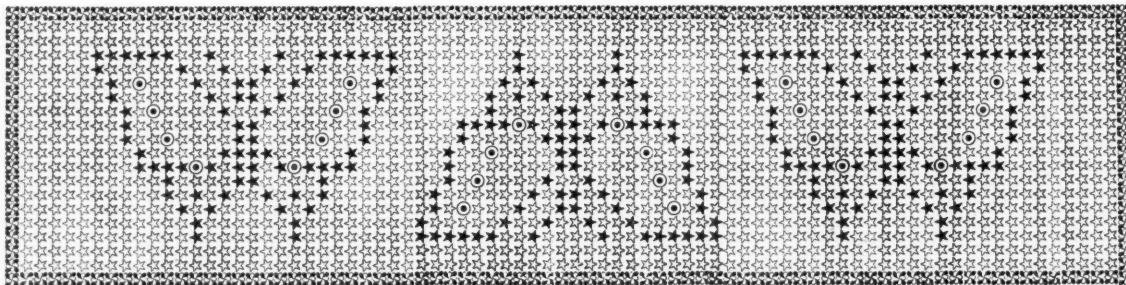
ment through the possible advent of "Mergenthaler Morning Mash," or some other appetizing breakfast-food product of the all-round Mergenthaler?

Out here on the desert we can not exactly hear the rattle of the "magazine," as the writer of the "Song of the Lino" chorus could, our Mergenthalers being too old and infirm to express themselves in that intelligent way—but what do we care, when we can read Linotyped books, magazines and newspapers, wear Linotyped monograms on our watch chains, hear Linotyped music in the plaza and have beautiful Linotyped pictures on the walls.

Verily, the Mergenthaler is the whole cheese, box and all.

W. G. MIDDLETON, Graduate No. 2.

METAL.—J. C. White, Brooklyn, New York, contributes the following: "I wish to thank you for responding so kindly to my request for information on soldering. The explanation was most lucid and complete. I would like to tell my experience with metal for the benefit of any one who has had a like difficulty. I have always used a good quality of metal, one which, I believe, is recommended by the Mergenthaler Company, in Brooklyn, although I am not sure on this point. Not long ago I was talking to a Linotype man



SET ON LINOTYPE BY STUDENT IN INLAND PRINTER TECHNICAL SCHOOL.

Only one-half of one butterfly is actual composition, the remainder of the design being duplicates of these lines, the center butterfly being reversed in making up the design.

working in Belgium; (5) the Lanston Monotype, an American machine; (6) the German machine of Steiert, which only costs 3,500 francs and has an output of 8,000 letters; (7) the Electrotypograph of Meray-Rozar; (8) the Express, which resembles the Typograph, and is manufactured at Chicago; (9) the Barotype, which somewhat resembles the Linotype, and is made in Illinois." No formal appraisement is made of the respective capabilities of the preceding, but the report goes on to felicitate compositors on the outcome of the struggle at the *Daily News*. It is to be hoped that the report on European devices is more accurate than that of the American. The "Express" is unknown in this country—probably the Linotype Junior is meant. However, Chicago is not the home of any manufactory of typesetting machines. The Barotype is still in embryo, though an experimental machine is being built in this city.

AN ENTHUSIASTIC LINOTYPIST.—The following interesting communication has been received:

PHOENIX, ARIZ., June 9, 1904.

Editor Machine Composition Department:

I am much interested in your reproduction of music set on the Linotype in the June number; likewise in the reprint of the Inland Printer Technical School monogram. And when we note the specimens of intricate composition published by the Mergenthaler people from time to time we are reminded that, notwithstanding the capers being cut by other composing machines nowadays, the old Mergenthaler can also go some yet. And that Linotyped portrait of Senator Clark published in THE PRINTER a year or so ago—it was so natural that one could almost hear the jingle of copper.

Ah, the possibilities of the Linotype—they are surely unlimited: Plain English reading matter, roman, old style, lightface, blackface, italic, Hebrew, Greek, Hottentot, plain border, fancy border, straight rule, curly rule, want ads., display ads., portraits, monograms and filigree work. And now comes music—words, melody and accompaniment, all produced by the magic Mergenthaler!

When will it end? Will the smile eventually fade from the benign countenance of Sunny Jim when he finds himself "forced" into retire-

who runs a plant of his own, and on examining his slugs I found them remarkably hard, in fact, they were so hard I could scarcely break them with my fingers. I asked him where he got his metal, and he told me, adding: 'All the difficulty I have had has come from mixing one kind of metal with another.' I was so anxious to get nice, hard slugs that I did not heed his warning, and the manager of my office got me a small box (250 pounds) of the 'strange metal' and I started in to get cast-iron slugs. Alas! I got into more trouble with that metal than I can speak of calmly. It worked all right until it got mixed up with the other stuff; then my slugs changed from nice, solid, clear-faced 'lines-o-type' to spongy, hollow, weak-kneed scraps of metal. No amount of tinkering with the gas governor had a bit of effect; neither changing the mouthpiece nor cleaning the pot did a bit of good. I just had to run along until the virus of that new metal was nullified by the old, and if ever I mix metal again may I be put back at the case on solid great primer five ems wide at 10 cents a thousand. I think that if you must change your metal you had better discard every ounce of the old stuff and start fresh with the new. Both of these metals were good, but they would not mix. Moral: On Linotypes, let well enough alone.

LINOTYPE TROUBLES.—R. T. T., Freeport, Illinois, writes: "Will you please answer the following questions in your query column. I am a new beginner and a close reader of THE INLAND PRINTER. (1) When I went to work on this machine it was and had been chewing up the matrices, the top of the lower ear. I lowered the first elevator head; it is now all right. Now we are going to get a new set of matrices. How do I go about it to align the matrix with groove in mold without guessing at it? (2) What causes the machine to jerk when receding from second elevator just about when

slug is ejected. Ejector blade and slide fit tight. Spaceband and matrix transfer levers just touch. The brake on mold-turning shaft works fine and mold disk stops perfect without a jar. (3) How much space or how should magazine be adjusted in relation to verges and keyrods. The lower verge pawls seemed to hold matrices, so I raised mouth of magazine just a trifle and it worked better. Was that proper? *Answer.*—(1) The adjustment of the first elevator to prevent shearing of matrix ears can be tested by noting the movement of the first elevator just before the cast takes place. The elevator should rise a trifle—about one-thirty-second of an inch—at this time. If it rises more than this the face of the slug may be damaged when the elevator drops back before the mold retreats. If it moves less, the ears of matrix may strike the edge of the mold groove and shear them. (2) Perhaps one of the screws or pins which connect the transfer levers to the spaceband or second elevator transfers has worked partly out and is catching against the frame of the machine. To determine this, disconnect the transfers from the levers and

read or write the English language, and their proofs by hand composition required from four to five readings. With the Simplex it only requires two. A set of photographs showing the machine in its various stages of erection were sent with the machine. With the assistance of these, our manager, Mr. Brantham, who also had the benefit of having previously witnessed a Simplex machine in operation in San Francisco, had no difficulty in putting the machine together and running it most successfully. We never have had one hour's trouble with the machine. It takes the place of eight compositors. I pay 20 yen (\$10) per month to my operator. In spite of the fact that he does not read or understand the English language, he is getting up about thirty thousand ems per day of eight-point type in a day of nine hours. As regards the ability of a native to do better work, my experienced manager, who is an American, gives it as his opinion that their limit will be about forty thousand ems, but the present one in our office has concluded not to attempt to do any better, although we have offered him 1 yen (which is equivalent to 50 cents in gold) per month



CLYDE CLEMENS.
Elgin, Illinois.



JOHN NICHOLS,
Ennis, Texas.



W. H. WINTERS.
Monmouth, Illinois.



P. M. MINER.
Cairo, Illinois.



T. F. ELLIS.
Great Falls, Montana.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL, HOLDING SITUATIONS
ON LINOTYPES IN THE CITIES NAMED.

move them in their tracks by hand. (3) When keyrods rise to their full up stroke in releasing matrices, they should rise high enough to clear the verges one-thirty-second of an inch. A book on the mechanism of the Linotype would aid you in mastering your machine.

LINE DELIVERY CARRIAGE.—E. T. H., Cairo, Illinois, writes: "I would like to know how to remove the long finger on line-delivery carriage, late model machines. It appears that there is no way of removing this finger. I find no way of taking the finger off of the rod on which it slips in changing length of line." *Answer.*—On late model machines, the carriage should be unlatched from the lever behind the face plate and, with the first elevator lowered to first position, the carriage can be slipped out of its track. The short finger must be removed before the long finger can be taken off the rod on which it slides. A small bushing on the right-hand end of the rod can be pushed out with the rod itself, and then the long finger can easily be removed.

SIMPLEX MACHINE IN JAPAN.—E. V. Thorn, publisher *Box of Curios*, Yokohama, Japan, furnishes the following account of his experience with the Simplex in Japan with native operators: "I am publisher of a weekly paper called *Box of Curios*. Formerly it took three men and three apprentice boys, native compositors, from Saturday morning until Friday night, working nine hours per day, to do the composition of a fourteen-page paper. Since using the Simplex we have one operator who sets the paper up on Friday morning and finishes on Friday night, so that the paper can be published at 5 p.m. This gives him plenty of time during the rest of the week for jobwork. Japanese operators are unable to

increase for every additional five thousand ems that he can set up. It is my opinion that the Guild, one of which is in every printing-office in Japan, has placed a limit on the capacity of the machine of about thirty thousand ems, but I feel confident that if he tried he could get forty thousand ems or more. We also wish to say that we are giving him the highest wages for compositors in Japan, so the American compositors ought to be satisfied with the wages they are getting at home. We have so much composition that we expect in the near future to add another Simplex. All the large printing-offices here are saving up their money to buy one or more, and we predict after the close of the war, when Japan will be victorious, that at least twenty-five to fifty of the Simplex machines will be in operation in Japan."

BELTS.—Although individual motor equipment is recommended for Linotypes as well as other printing-office machinery, some types of motors, instead of having direct gearing, are belted to the driving pulleys. Short belts are here necessary, and in all such cases idler pulleys should be used to take up the slack. Where the machines are belted to a line shaft the belts need constant attention. It is always preferable to belt the machine pulley to a countershaft on the floor, building a removable platform over the shaft in this case. The hair or smooth side of the belts should be run next to the pulley, as this brings the fibers of the flesh side, which can best resist the strain, under tension as the belt passes over the pulley. Belts run in this manner do not crack readily. Excessively tight belts should be avoided, not only because of the injury to the belt but because of excessive strains on shafts, boxes, bearings and pulleys. By covering the face of

pulleys with leather the adhesion of the belt is increased from thirty to forty per cent. Loose belts cause slippage and loss of power. In joining belts, the best practice is to make the belt endless by beveling the ends and gluing them together. Measure length of belt required and deduct one-eighth of an inch for each foot of length to allow for stretch. Motor bases are usually provided with sliding rails which permit the slack to be taken up as the belt stretches. In other cases, the machine itself can be moved to accomplish the same result. With wide, heavy belts it is necessary to lace them, as shown in the diagrams annexed. The edges must be perfectly square

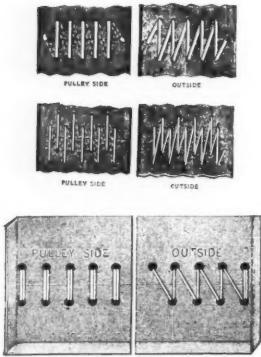


FIG. 1.—DIAGRAMS OF BELT LACINGS.

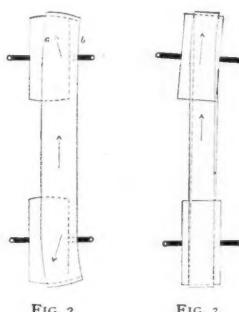


FIG. 2.



FIG. 3.

and the lacing on the pulley side run parallel with the length of the belt, as shown. The holes should be punched exactly opposite each other and be as small as possible to let the lacing through. When shafts are parallel, a belt always runs to the high part of the pulley. If, however, the shafts are not parallel, and the high side is caused by the position and not the shape of the pulley, as shown in Fig. 3, the belt runs to the low edge. When belts are not to be shifted, crown pulleys, as in Fig. 2, are used. With such pulleys the belt tends to run on the high part, for if, as shown, the belt is forced to one side, the edge becomes stretched, with the edge *a* traveling faster than the edge *b*, causing it to run in the direction of the arrow and center itself on the pulley. Belts which become dirty or glazed will slip and fail to transmit power economically. If dirty, a piece of soap can be held against them until they stick to the pulley and the dirt can then be scraped off readily. If hard or dry, a good belt dressing should be applied to render them pliable.

THE STRING-O-TYPE MACHINE.—The Gilbert-Stringer composing machine, which in the meantime is known as the "String-o-Type," has been practically completed in London, although not yet shown to the trade. The inventor has based its construction on the principles of the Linotype machine, at least up to a certain point, where new devices are introduced that are covered by a considerable number of patents, taken out in the name of Gilbert-Stringer and others. The machine sets up matrices, which are liberated by a keyboard action, similar to that of the Linotype, the line being justified with wedges. These matrices then move separately before the mold, and molten metal is ejected and single letters are cast therefrom, the finished line when cast being forwarded to a galley. The matrices, after a line is cast, are distributed by a keyed arrangement, also similar to the Linotype. The most noticeable feature in the matrices is that, instead of the letter being cut in the edge of the matrix, as in those of the Linotype, it is cut on the flat side. The inventor's idea has been to produce a one-man machine that would cast, set and justify single types, thus enabling the correction of its matter to be done easier than with the solid lines of the Linotype, which,

in the event of a single correction, have to be recast. He also claims that it is an improvement on the Monotype, for which the copy has to be prepared on a separate machine to enable it to cast its single types. As we have said, the matrix is presented to the casting portion of the machine on the flat, and an automatic locking action holds it perfectly rigid during the operation of casting, the varying thicknesses of the different letters being secured by the movable walls that form the type mold. When the cast type is ejected from the mold and carried to the race, where the lines assemble, the burrows and tangs are removed automatically and the lines then delivered on to the galley. As in the Linotype, one line of matrices is being set while another is being cast and a third distributed into the magazine; thus practically three lines of matrices are in use at the same time. An improved method of cooling has been adopted for the mold, so that when the type reaches the galley it can easily be handled. The operator has only to manipulate his keyboard and touch the key at the end of every line set, the machine does the rest and goes on until the galley is filled. The inventor claims that he has secured a perfectly correct alignment, but whether that is so or not only a practical test of the machine will confirm. An ingenious arrangement is introduced to secure a perfect height to paper. No definite statement is at present made as to the speed of the "String-o-Type," but we understand that it has actually been worked at twelve thousand ens (six thousand ems) per hour. Besides the composing machine, Mr. Stringer has also invented an automatic justifier, that is intended for use with typesetting machines, and it is claimed that by its use matter may be justified at the rate of 13,000 ens (6,500 ems) per hour. A curious feature of this machine is that em quads are used for dividing the words, and these are trimmed down to a suitable thickness, automatically, by a milling cutter, so that there is no calculation required on the part of the operator. He has only to fill up his line until the bell rings for an overset line. The line of justified type is then carried along from the feeder until it reaches the milling cutter, the forward action stopping momentarily at each space while it is being reduced. Then the line, with its now reduced spaces, is properly justified, and travels on to the delivery galley. Of course all the spaces in any given line are cut down to an equal size by the milling cutter, so that even spacing is secured. Machines that set movable type have rather taken a back seat since the advent of the Linotype and the Monotype, but if this justifier proves to be all that its inventor claims for it, it may lead to a boom in composing machines of that class, which at present may be said to be a drug in the market, as it could be attached to any composing machine and would enable setting and justification to be the work of one operator and one machine. This justifier is a comparatively small piece of mechanism, measuring about 26 by 12 by 18 inches. It may be of interest to know that Mr. H. Gilbert-Stringer is a journalist, who was employed as the first official shorthand writer and Select Committee reporter to the Tasmanian Parliament. While holding this position he used a Hammond typewriter for transcribing his notes, and this turned his thoughts to the production of composed types. This was in the days before the invention of the Linotype, and Mr. Stringer had never even seen one of the then existing composing machines. His first idea was to use a kind of typewriter, with which to make impressions in stereotype flong, but his experiments in this direction led to no practical result. He went to the World's Fair at Chicago to act as special correspondent for a syndicate of newspapers, and when there made his first acquaintance with the Linotype and its inventor, and also studied the mechanism of the Monotype and Typograph. Leaving Chicago he went to England, and since then has devoted practically his whole time to the development of his typecasting and composing machine. Possibly in a short time we may be able to supply further particulars regarding this new invention.



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I., containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price \$1, postpaid.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

THE PRINCIPLES OF DESIGN.—By Ernest Allan Batchelder, instructor Throop Polytechnic Institute, Pasadena, California. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, \$1, postpaid.

SOME ten or fifteen years ago a style of job composition was in vogue that resulted in the production of much original and ingenious typography, that required skill and practice not only in the assembling of type but in the manipulation of brass rule. In fact, the design of rulework, which usually required heating, twisting, filing and even soldering, occupied the profound energies of the compositor to such an extent that the type display was often a secondary consideration, and faces and sizes were brought together not on account of their harmony or fitness but because a line of a certain length was required for a prearranged panel space. This kind of work required skill and experience and the men who made a specialty of it were sometimes called artist-printers, a term that sometimes coincided with artistic printer and sometimes did not. The men of taste produced many notable and artistic designs, equally agreeable in type selection, arrangement and color, but the fashion was also provocative, in the hands of

those whose deftness and artistic perception were disproportionate, of work that bordered on the fantastic and grotesque. The fashion would have resulted in at least more legible printing if plain type-faces had been used, but the rule twisting was used as adornment for fancy faces, any one of which was beautiful and artistic when used by itself, but in combination with three or four others of totally different design, together with rulework and ornament, made something that might be termed a conglomeration. In Fig. 1 is shown a specimen of



FIG. 1.

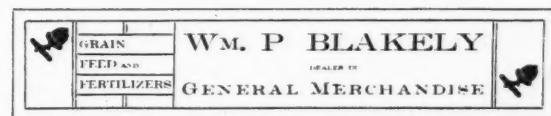
this style of composition, which displayed creditable ingenuity and patience on the part of its creator and may be justly termed an original composition. Its only artistic merit is the use of a type series, but it is an interesting exhibit of a



FIG. 2.

past style of jobwork. It has been reset (Fig. 2) in order to show the comparison between it and present styles, and to show that good taste is not entirely dependent on clever manipulation of brass rule.

Ornamentation that is simply obtrusive and interferes with the type by making distracting spots of color is an error



OCOEE, FLORIDA.

FIG. 3.

shown in Fig. 3. A word-ornament is occasionally useful and will fill a blank space acceptably sometimes, but in the present instance the space occupied by the two opposed speci-

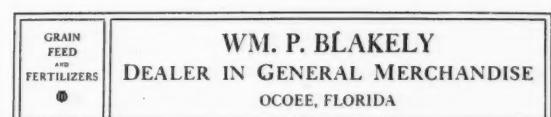


FIG. 4.

mens of adornment could have been used to the better advantage of the type arrangement. An ornament may be used to fill a void, but the space should not be created simply to exploit it. Punch's advice applies in the greater number of

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J. SIDNEY MASON,

37 FAIRFAX ROAD, N.W.

Curtains, Window Draperies, &
Loose Covers a specialty.

FURNITURE REUPHOLSTERED & FRENCH POLISHED.

MATTRESSES & BEDDING
REMADE AND PURIFIED.

Latest Materials & Styles in Window Blinds.

CARPETS, LINOLEUMS, &c

New Designs in Brocades & other Fabrics.

UPHOLSTERY IN ALL ITS BRANCHES.

Estimates Free.

FIG. 5.

instances where natural inclination perhaps might tempt the compositor to insert sundry decorative effects in the way of rule or ornaments, and "don't" is assuredly the dictum if a place has to be made for the accessories at the expense of the type display. Both ornament and panel rulework in Fig. 3 oppress the type and Fig. 4 shows a simpler arrangement in which the type is relieved to some extent of the embarrassment that conflicting demands on the attention have caused it in Fig. 3. Originality does not imply a complete departure from recognized good style or arrangement, neither does it imply improvement when the result is at variance with recognized standards of good taste. Orderly arrangement and simple styles are much better art than the involved and eccentric to which the desire for originality often leads, and it should be remembered that the latter is not necessarily synonymous either with good taste or good art.

It might be questioned whether so much analysis and criticism of display composition is worth while. As long as the type is readable what difference does it make how it is arranged. One type-face is as good as another, and a spirit of unfair partiality is shown by using one face on an advertisement when there are two or three dozen others which have equal rights to representation. So far as arrangement is concerned, if the required space is comfortably filled with type we should be content. Why are we not? Because printing, like many other arts, is capable of arousing our critical faculties and giving pleasure or distaste by its appearance entirely apart from the utilitarian reasons for its creation. It might be urged that an empty soap box or a flour

barrel sawed half way through will make as comfortable a seat as the beautifully carved stool or chair, but people will continue to buy the latter because they combine with the element of utility the quality of attractiveness. For the same reason that furniture must be both useful and attractive in order to be sold, printing in addition to its most important qualification of legibility must possess order, fitness and beauty of arrangement. In this era of competitive advertising, printing fills a large and important place, and taste in design and arrangement should be first considerations because all such printing is designed to attract. In Fig. 5 is shown an example of what might be termed the assertive style of advertising display. It is sufficient in a way because every statement is in readable type, but it is not attractive. Certain qualities of grace in arrangement and type selection are wanting that make it utterly commonplace, and would prevent any interested consideration of its appearance that good arrangement would have provoked. An incongruous collection of different type-faces does not make variety or contrast. A suggested resetting is shown (Fig. 6) in which an attempt has been made to make the ad. distinctive. As there is nothing that seems to require special display except the name and address, the ad. has been set in old style and the white space surrounding the matter is not by any means wasted. It makes the ad. more comprehensive and attractive. If the composition and arrangement of an ad. is so tasteful that it is admired and studied by the casual observer, we believe that the benefit

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J. Sidney Mason

37 Fairfax Road, N. W.

Estimates Free

**Curtains, Window Draperies
and Loose Covers a specialty**

**Furniture Reupholstered
and French Polished**

**Mattresses and Bedding
remade and purified**

**Latest materials and styles in
Window Blinds**

Carpets, Linoleums, Etc.

**New designs in Brocades
and other fabrics**

Upholstery in all its branches

FIG. 6.

to the advertiser is correspondingly greater than where the tastelessness of the display does not provoke a second glance.

THE desire to set the display lines of a stationery heading to the full measure is the cause of much work that is not nearly so effective as if more fitting type was used in lesser measures. The display is forced and faces are used some-

times inappropriate or inharmonious, and generally too large, in order to fill the measure as much as possible. A stationery heading is an advertisement, but it does not compete with others, so it is not necessary to set it in large type or make

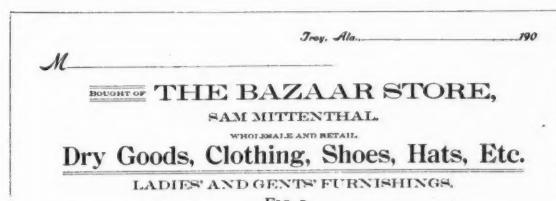


FIG. 7.

it in any way aggressive or assertive. In Fig. 7 the display though large is not in the least effective, being simply a confusion of type lines. On a bill-head the name is most important, and by displaying it and properly subordinating the rest of the matter a satisfactory arrangement is generally secured.



FIG. 8.

The firm name is really the only important line on any stationery printing and any qualifying display should not conflict with its importance. As reset (Fig. 8) no attempt has been made to fill out the measure, but the width and arrangement were adapted to the type used. Although the qualifying display is in very much smaller type than the firm name, it is

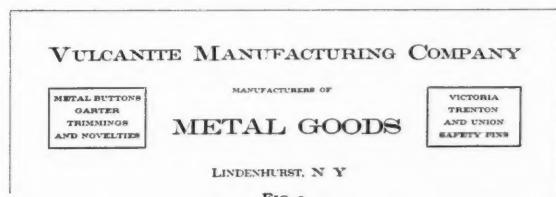


FIG. 9.

just as effective as that of Fig. 7, because the contrast in type size removes the conflict that ensues when two type-faces of equal size but different design are brought together.

INDEFINITE spacing is the trouble with Fig. 9. The wide

proportion have a very important bearing on any piece of printing. In Fig. 9 the lines are so far apart from each other that the appearance of unity or coherency is impaired. The type selection is not the best that could be made, the extended face used heightening the flat appearance of the heading. In fact the lines were spaced so widely in order to reduce this flatness and thus caused another error. It was not necessary to set the type the full measure of the heading, and it was the desire to do so that caused the wrong type selection. It is much better to let the longest line make what it will

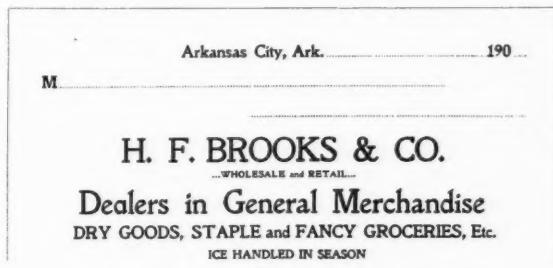


FIG. 10.

in some suitable letter than to make it fill out the full measure with an unattractive type. The resetting (Fig. 10) has followed this way, the main line being composed in a suitable face, letting it make what it will, and the rest of the matter arranged in a manner that makes a design sufficiently attractive and shapely. An extended face, as shown in Fig. 9,

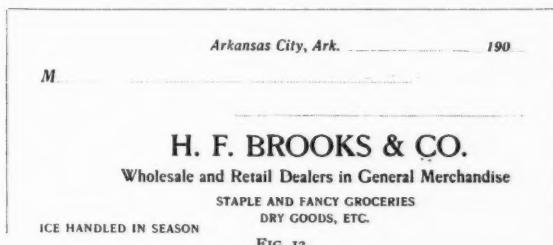


FIG. 11.

becomes very attenuated and consequently ungraceful when stretched to the full measure of the heading, and that is why Fig. 10 is an improvement in type selection and arrangement.

ALTHOUGH as a general rule we center lines for the sake of balance, occasionally we can set lines out of the center and still retain balance and consequently good appearance, and relieve a certain stiffness or awkwardness that the pre-

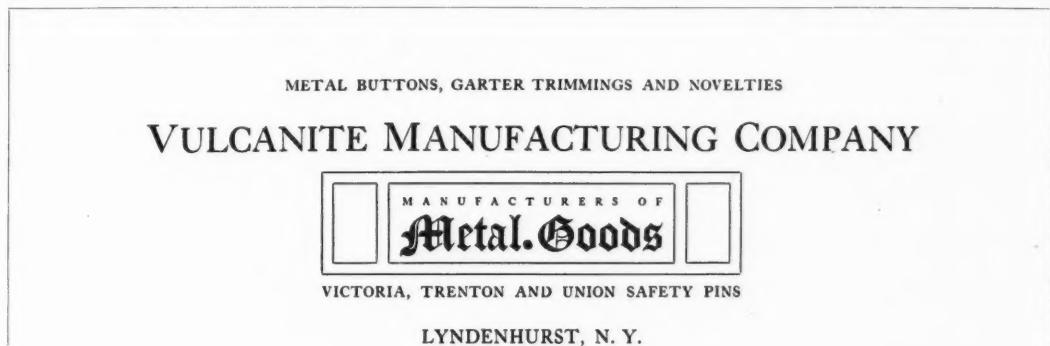


FIG. 12.

space between the lines destroys the unity of the type design. This centering of all lines sometimes will give. In Fig. 11 it may be a trifle far-fetched to term a simple type arrangement persistent centering of the matter has prevented its best making a design, but it is in fact, and is subject to the condensation, together with inappreciation of good display. It is of any decorative design, and unity, shape, harmony or is awkward in the extreme and unnecessarily so, as with the

type sizes shown it is possible to rearrange it in a more attractive manner. These changes are shown in Fig. 12 and the out-of-center effect suggested above has been made. Although type selection is responsible for some imperfect typework, yet a comparison between these two examples shows that arrangement alone is responsible for the faulty appearance of Fig. 11. This arrangement was partly induced by the feeling that the type must cover as much of the heading as possible, and the resetting shows that it is unnecessary. As long as the main line is displayed the rest is relatively unimportant.

RULE panel borders fill a useful sphere in type ornamentation and can be made the basis of good decorative arrangement, but care should be taken that the rule design does not interfere with the proper display of the type. This is often done, either by overpowering the type by a superabundance of rulework or by an arrangement that prevents the use of suitable sizes or faces of type. Fig. 13 is an example of faulty arrangement in this respect. One of the laws of correct type display, based on good appearance, is that the type at the top of the page should dominate. These laws or rules are difficult or impossible to explain or analyze and we can only plead that it looks best that way. The rule design of Fig. 13 by its arrangement prevents the use of a suitable size of type for the title or subject which should be the featured display of the page. As shown there is nothing to attract the attention—an important requirement in display work. A reconstruction of the page is shown (Fig. 14) in which

FIG. 13.

FIG. 14.

the design has been changed enough to allow a larger size of type for the title. This change, together with transposing the officers' names above, places the larger mass of type where good appearance requires it, above the center. The dates were also rearranged in a less artificial manner, avoiding the use of three sizes of type. These changes show a style that should have been appreciated and foreseen before the panelwork of Fig. 13 had been assembled and the type display considered before the panel design was made.

A CONDENSED letter is made for expediency only. Certain conditions of advertising display, particularly narrow newspaper columns, have created a necessity for such letters, but to use them when there is plenty of room for a normally designed letter is contrary to the best taste. An occasional long line requires their use, and the larger sizes are not so objectionable as the smaller ones, but when space will permit their use should be avoided. The display of Fig. 15 shows a rather ineffective arrangement that is not helped by the use of a condensed type-face. The desire to be original in design is commendable, but such originality, so far as printing is concerned, must conform to certain requirements that usage has established as principles of right printing. A natural arrangement of the type is one of these, but the wording as shown approaches closely to the eccentric in arrangement. In an advertisement eccentricity, so called, is permissible if its attractiveness or "catchiness" is heightened by the odd arrangement, but the title to a book or pamphlet should be simply composed in plain, readable type-faces. Fortunately the most artistic faces are both plain and read-

able, and by such a procedure the compositor will combine all that is most desirable in typography. In condensed type the grace and beauty of the normally shaped letter is to a large degree lost and their use as shown in Fig. 15, evidently from choice, is an error. Both type selection and arrangement could be changed to the betterment of the page. A suggestive resetting is shown in Fig. 16 that more nearly approaches the proper style for a title-page. By proper style is not meant

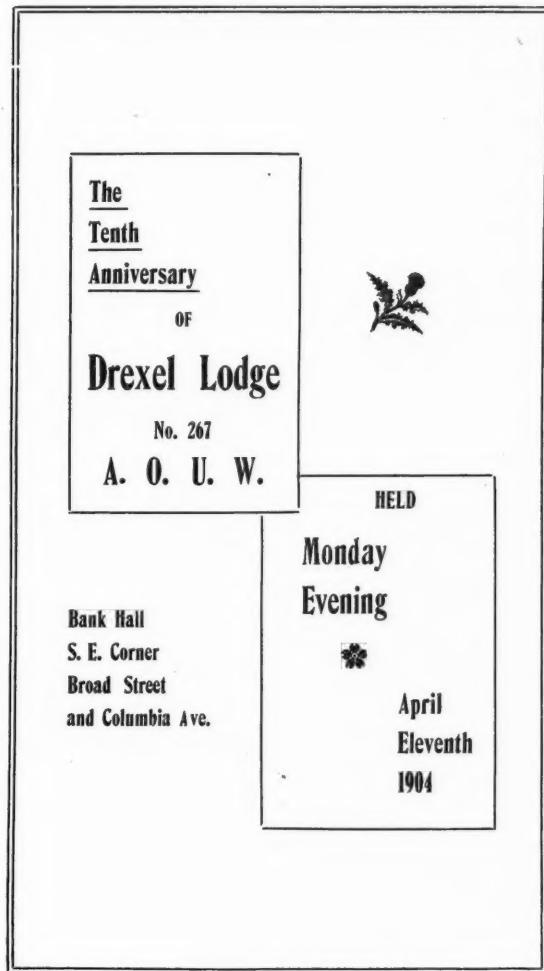


FIG. 15.

that the arrangement shown is the only correct one, but that the type is arranged in a sufficiently orderly fashion to conform to the requirements of correct typographic style, a condition that is not met in Fig. 15.

TEN THOUSAND MILES AWAY.

We consider THE INLAND PRINTER a most valuable encyclopedia of useful information, and, although we are situated ten thousand miles from civilization, we are enabled, largely through its columns, to keep abreast of the times.—*J. C. Howe, Superintendent E. C. McCullough Company, Manila, Philippine Islands.*

AN OLD FRIEND.

"I thought you would surely laugh at that little joke," said the humorist, as the editor solemnly glanced at the manuscript.

"Not me," rejoined the man behind the blue pencil; "I never laugh at an old friend."—*Western Publisher.*

SOME INTERESTING PAPER-MAKING REMINISCENCES.

Upon sheets of paper made in Lee, Massachusetts, were printed Horace Greeley's first numbers of the New York *Tribune*, a paper which the friendship of a Lee papermaker enabled him to start. His place in the history of the country, beginning with a few reams of Berkshire paper, and the influence of

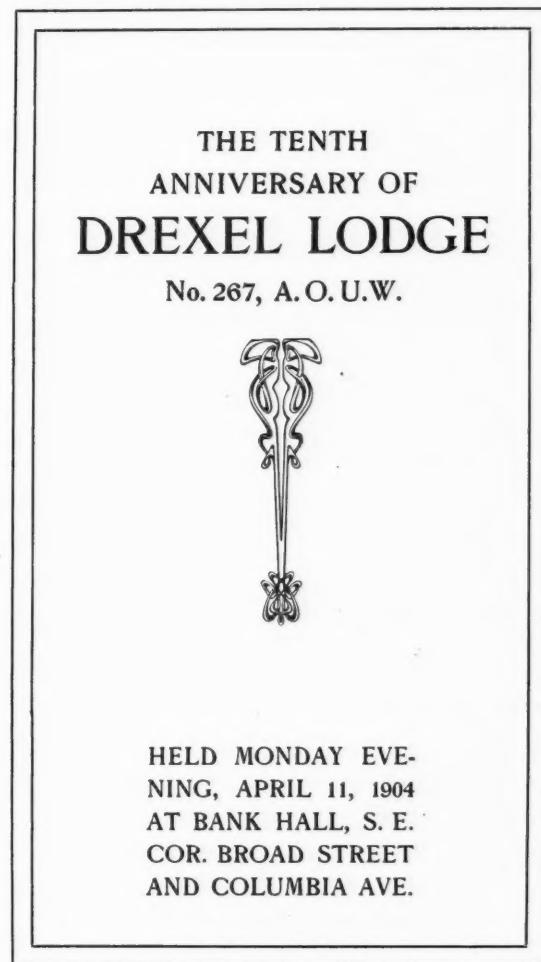


FIG. 16.

the journal, born in a Lee paper-mill, so to speak, are well known.

The manufacture of paper in the town of Lee began in 1806. That year Samuel Church moved into the town and started a two-vat mill on the site of one of the Hurlbut Paper Company's mills. The first paper was hand-made, the pulp being gathered on a sieve or wide-covered frame, where it was dried sufficiently to handle, then finished by pressing between hot metal plates and press-paper boards. There were no calenders in use to give the paper the smooth, beautiful finish now desired.

The price of old hand-made paper was 40 and 50 cents a pound. The first North Lee mill was built in 1808 by Lyman Church.

The Churches seem to have been not only pioneers in papermaking, but to have been energetic ones. In 1821 Lyman Church built another mill, but the Churches connected with the business closed, however, before the prosperity and growth began. Their enterprise and faith in it gave Lee the impetus

which resulted in making that town, for many years, the most important in the paper trade in the country. In 1840 it was said one-fifth of all the paper made in the United States was made in Lee.

In 1822 John Ames, of Springfield, patented the cylinder machine which gathered the pulp on a revolving wire cylinder, taking the place of the old hand frame or sieve, and greatly increased the productive capacity of the mills.

The beating of rags to a pulp gave rise to the story of the origin of "foolscap," and it was related years ago by an old papermaker in Lee. It was related that a half-witted youth sat upon a rock on the top of which was a shallow depression containing some water. Into this puddle the boy dropped his cap, and, with a stone, foolishly and idly pounded his linen turban into pulp. The sun dried the "stuff," or fiber, which had spread itself through the water upon the bottom of the puddle, and lo, it was lifted out a sheet of paper—foolscap in fact. In 1826 another mill-building era began in Lee. Messrs. Walter Winthrop and Cutler Laflin built that year. It was the first mill in the town in which paper was made by machinery. The Laflins also built another mill on the Housatonic. During this decade Stephen Thatcher built a mill.

Mr. Thatcher and the Laflins are remembered in the paper trade as being connected with the "navarino excitement," which was one of the most successful speculations in the history of the business. Mr. Thatcher began making a thick, straw-colored paper, which was pressed between plates and stamped so as to resemble the present leghorn hat material. It was sold for bonnet and hat making, and became as "fashionable" and as universally worn as paper collars were forty years ago.

It is said that bonnets made from this paper sold as high as \$5 each. The Laflins, with their great facilities, soon went into the speculation, giving their paper "leghorn appearance" by a quicker process of running it between engraved rollers.

For a time the business was very prosperous, but it had a rather short life. Perhaps one thousand navarino bonnets were caught out at a showy picnic and the mishap ruined the fashion. Belles and beaux, matrons and maidens who had been proud of their "leghorn hats," an expensive luxury in those days, found, when the rain had wilted them and spoiled the strawlike impression, that they had been wearing only a smart Yankee paper imitation of the costly genuine article.

In 1835 Leonard Church, Joseph Bassett and Thomas Sedgwick built a mill at Lenox furnace, in the town of Lee. The Washington mill was built by Foote & Bodsworth in 1835. While the mill was building Bodsworth was killed by the overturning of a load of wood. Paper-mills were built on the Lake May stream in Lee in 1837 and 1840. A number of other mills were built between 1840 and 1855 to supply the paper for the paper-collar trade.

In 1855 two men named Linn and Dean built a mill on the Lake May stream for making bank-note paper by hand. In 1862, while Mr. Linn was running the mill, it was discovered that he was making some bank-note paper with the initials, "C. S. A." in water-marks upon it.

A United States marshal suspected that the initials meant "Confederate States of America," a concern with which the United States was having some difficulty at the time, and the officer took Mr. Linn to Boston to answer for the supposed aid and comfort he was giving the enemy in making paper for them upon which to print their money.

Mr. Linn was able to show that he had received the order for the goods from a New York house, who also furnished him with a mold or machine which made the initial water-marks in the paper, and he knew nothing about the purpose for which the paper was made. He was acquitted.

The New York firm set up that their purpose was a patriotic one, as they intended to counterfeit the confederate money and ruin the credit of the concern by flooding their own terri-

tory with worthless notes. The patriotism may not be very apparent, but such was the excuse made.

Matthew Field entered the papermaking business in Lee in 1830. This Lee papermaker was a brother of Cyrus W., David Dudley, Stephen J. and Henry M. Field. Cyrus W. worked in the mill for his brother in his youth. He was afterward in the paper business in New York and dealt exclusively in Berkshire paper.

In 1863 the Field mill was bought by Elizur Smith, of Lee. The Smith Paper Company was later formed of Elizur, Wellington and De Witt Smith; the two Smiths now own five mills on the Housatonic River in Lee.

On December 13 last, Wellington Smith completed a period of forty years in the paper business. This period comprises a wonderful development of the industries of the country, and hardly any more so than in the paper-manufacturing industries.

During Mr. Smith's life in the paper business he has seen the price of news paper decline from 27 cents a pound, which it was during the Civil War, to less than 2 cents a pound.

The introduction of wood pulp began during that time, and the Smith Paper Company was the first to use ground wood in the United States. When Mr. Smith entered the paper business, a machine 84 inches wide and running 60 to 70 feet a minute was about the limit, and two tons a day on a machine was considered a large production. The first Fourdrinier machine, 100 inches wide, used in the world, is now running in the Valley mill in Lee. This company was also the first to run a machine 100 feet a minute.—*Geyer's Stationer*.

ONLY A PRINTER.

Only a printer? His finger tips
Give voice again to long-dead lips,
And from a past and hoary age
Recall the words of seer and sage.

No painter he —
But line by line he tells the tale
That colors give to canvas pale,
And masters old before us stand
With brush and palette clasped in hand,
So we may see.

With patient toil while others sleep
He makes the ages backward creep
And knights in armor ride and fight
"For God, my lady, and the right."

No player he —
But at the magic of his hands
The curtain rises in all lands,
And actors for a season rage
Their few brief hours upon the stage,
So we may see.

Only a printer? His magic trade
Hath all earth's scenes before us laid,
He moves his hands and to our eye
Come scenes where soldiers fight and die.

A wizard he —
For he but waves his hands, and lo,
The world with knowledge is aglow;
And by the magic of his art
The future's curtain draws apart,
So we may see.

Only a printer? His magic spell
Preserves earth's sweetest story well;
Of how on Calvary's cruel tree
The Savior died to make men free.

A prophet he —
For by his art he makes the Book
Wherein the weary soul may look,
And, looking, see the promise blest
Of home and love and endless rest —
Eternity.

— Will M. Maupin.

THE INLAND PRINTER is too valuable a publication for us to be willing to do without a single number.—*Gage Printing Company, Ltd., Battle Creek, Michigan.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT.—Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50 postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

Two more rate cards were supplied last month through THE INLAND PRINTER'S "Bureau of Information." Where a fee of \$1 is enclosed rate cards are furnished and technical questions answered by mail, thus avoiding the delay that must necessarily occur in answering questions through these columns. One of the requests was for a card for a weekly of 1,500 circulation and the other for a daily of 1,000. The two cards follow:

RATE-CARD FOR A WEEKLY.

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	\$.50	\$.90	\$ 1.30	\$ 1.70	\$ 4.35	\$ 7.55	\$ 13.00
2 inches .....	.90	1.70	2.40	3.00	7.55	13.00	22.25
3	1.30	2.40	3.30	4.10	10.25	17.75	31.00
4	1.70	3.00	4.10	5.10	13.00	22.25	39.00
5	2.10	3.60	4.85	6.10	15.25	27.00	46.00
6	2.40	4.10	5.60	7.10	17.75	31.00	52.00
8	3.00	5.10	7.10	8.80	22.25	39.00	64.00
10	3.60	6.10	8.40	10.50	27.00	46.00	75.00
20	6.10	10.50	14.50	18.00	46.00	75.00	116.00

RATE-CARD FOR A DAILY.

	1 d.	2 d.	3 d.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	\$.30	\$.50	\$.70	\$ 1.30	\$ 2.45	\$ 4.95	\$ 12.00	\$ 20.25	\$ 34.00
2 inches .....	.50	.90	1.30	2.45	4.60	8.80	20.25	34.00	54.00
3 .....	.70	1.30	1.90	3.55	6.45	12.00	27.00	45.00	71.00
4 .....	.90	1.70	2.45	4.60	8.25	15.00	34.00	54.00	87.00
5	1.10	2.10	3.00	5.55	9.75	17.50	40.00	63.00	102.00
6	1.30	2.45	3.55	6.45	11.25	20.25	45.00	71.00	114.00
8	1.70	3.20	4.60	8.25	14.00	25.00	54.00	87.00	139.00
10	2.10	3.90	5.55	9.75	16.50	29.00	63.00	102.00	163.00
20	3.50	7.05	9.75	16.50	28.00	48.00	102.00	163.00	257.00

THE INLAND PRINTER

695

As an evidence of the wide territory covered by the circulation of the Franklin (Pa.) News, this paper is sending to advertisers a list of its seventy correspondents and the towns they represent.

A good form of poster, which is displayed wherever the paper is for sale, is used by the Bremerton (Wash.) News, one of which is reproduced herewith. This is printed on

OFFICIAL PAPER OF KITSAP COUNTY

The Bremerton News.

VOL. III. BREMERTON, KITSAP COUNTY, WASHINGTON, SATURDAY, MAY 26, 1906.

MEMORIAL DAY AND SUNDAY SERVICES.

BREMERTON, May 21, 1906.

Sunday services.

Memorial Day.

CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Estherville (Iowa) Enterprise.—The *Enterprise* has still further improved since it was last criticized, nearly a year ago, until it is a model in many respects. The make-up, headings and ad. display are all commendable, while exceptionally good presswork serves to bring out these qualities.

Tyler County Star, Middlebourne, West Virginia.—You are using altogether too many different styles and sizes of type for headings, and while it is a good point to feature the news as you do, the heads are not sufficiently spaced.

Oscoda (Iowa) Sentinel.—More prominent heads are needed on the first page, paid items should be run in a separate department on local page, and items of correspondence should be paragraphed and graded. The omission of plate matter would give you ample room for the latter.

Ponca City (Okla.) Courier.—The presswork would be improved by a little more ink and impression. A good make-up is impossible with so many position ads.

F. S. Cook, Trenton (N. J.) Sunday Advertiser.—Your paper needs no criticism. It is a thoroughly up-to-date, metropolitan journal.

American Falls (Idaho) Advertiser.—A creditable paper throughout. The ads. are good, with the exception of that of the Fall Creek Sheep Company, which lacks distinctive display.

ONE of the worst "horrible examples" of journalism is the *Urbana (Iowa) News*. All that remains of the title is "WS," the other letters probably were "pulled" for some other purpose. A good portion of the plate matter is upside down and only about half of the paper is readable. Here are a few sample items:

Several of the school children have chicheni pox
Mable Dodge and Mildred Mather of Center Point spent Monday at the Ridge school come a gain girls

Mr. Chas. Cook and E. E. Culver went to vinton tuesday to attend the Assessers meeting the attendance was good and with a few exceptions

We heard by the high school paper at the lituary society that Mis Berteau Culver and Miss Mae Ford went out of town one day this week.

Don't be surprised to see the assesir around one of these days and if you have a dog you do not want assessed you had bettered kill it as we intend to assess them all if there are to be found

Why Go Hungry?

Oysters Served any Style	
<p>WHEN you can be fed at the Elk's Cafe at a small expense. All kinds of meats and vegetables in season. We make a specialty of serving hot coffee, sandwiches, pies and any kind of lunch. A full line of candy, chewing gum, chewing and smoking tobacco, domestic and foreign cigars and cigarettes always kept on hand. :: :: :: ::</p>	
Short Orders a Specialty	
The Elk's Cafe	

FIG. 1.



FIG. 2.

is announced compositors will be puzzling over ads. of just this character and will be glad of the suggestions that will be obtained. Every holiday season there are numberless ads., containing lists of Christmas gifts, which are hard to display, and it is expected that much valuable aid will be had from the various arrangements of the following copy:

Christmas presents. The glad Christmas time will soon be here, and, of course, you will want to give some friend or relative or sweetheart a beautiful present. We have a large assortment of holiday goods, and we know that we can suit you in variety, quality and price. We give below a partial list of our immense stock: Books, Christmas cards, French stag brushes, toilet articles, dressing cases, fine stationery, albums, bibles, musical goods, games, medallions, dolls, toys, bric-a-brac. We have numerous other gifts, but our stock is too large to mention everything. Come and look through our stock before making your purchases. Hereford & Bailey.

Practically the same rules, which have proved so satisfactory in the past, will govern this contest:

1. Set thirteen picas wide and eight inches deep.
2. Each contestant may enter two specimens.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule, and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania."
6. Write or print name and address of compositor plainly on one slip only, which should be enclosed in the package.
7. Use black ink on white paper, $3\frac{1}{2}$ by 10 inches exactly.
8. Each contestant must send 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. If two designs are entered, no extra stamps will be required.
9. All specimens must reach me on or before September 15, 1904.

AD. COMPOSITION.—The number of creditable ads. that are being received increases every month. A large package of clean-cut specimens comes from B. Ray Franklin, Fulton (Mo.) *Sun*. No. 1 shows a good arrangement of cuts of various sizes, although the ad. would have been improved by making the display line at the top more prominent. The heavy cross rules give a rather unusual effect to No. 2, and are used quite extensively in Mr. Franklin's work. His one fault is the rather overuse of panels and rules. Other good ads. were received from S. E. Smith, Dysart, Iowa, and M. F. Branch, Jr., Crystal (Mich.) *Mail*. The latter could improve his work by avoiding the use of two or more lines of condensed display in conjunction.

AD-SETTING CONTEST NO. 16.—Many of the contestants in previous contests have requested that these competitions be more frequent, and the announcement of No. 16 is made a month earlier than usual. It has been customary to conduct about two contests a year, and this is about all that can be successfully handled. The copy selected for this competition is a little out of season just now, but by the time the result

The same plan of designating the best ads. as has been used in the recent contests will be followed. The compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. There is usually a large number of entries in these contests from all over the United States and Canada, and frequently from England and Australia, and those who enter and receive a full set of the specimens submitted in return are many times repaid for their work. THE INLAND PRINTER is able to reproduce only a very limited number of the ads., so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display.

AN effective mailing card is being sent out by the *Carolina Citizen*, Cheraw, South Carolina, on one side of which is an attractive premium offer, while above the address is printed the following rhyme:

How dear to our heart is the steady subscriber
Who pays in advance from year to year,
Who lays down the dollar and offers it gladly,
And casts 'round the office a halo of cheer;
Who never says, "Stop it; I can not afford it!"
Or, "I'm getting more papers than I'm able to read";
But always says, "Send it, the family likes it—
In fact we think it is a household need."

For a rate-card which is not complicated, that of the American Falls (Idaho) *Advertiser*, a weekly paper, commends itself for its absolute simplicity:

Per inch, one issue	\$0.25
Per inch, two issues .....	.35
Per inch, three issues .....	.45
Per inch, four issues .....	.50
Per inch, one year	1.00

The only objection to a card of this character is that it compels the man who uses a column each issue to pay as much per inch as the one who only uses small space.

THE SHRINKAGE OF PAPER.

Every color printer knows the difficulties that beset him in obtaining perfect register owing to the climatic influences that affect printing papers, and the manner in which they may shrink or swell owing to variations of atmospheric conditions during the period in which the job is passing through the machine. Writing on this subject, in the *Practical Printer*, a practical man gives an experience of his own that came nearly proving a serious loss, and the remedy he applied may interest our readers. He says: "I will first state the case. The job was a five thousand edition thirty-two-page and cover booklet, size of page 4 by 5 inches, size of sheet 23 by 33 inches, stock sixty-four-pound coated book (basis 25 by 38—80) 'perfects.' The matter was 19 by 23 ems pica with the rules surrounding each page; made up into thirty-two-page form; gutters all metal furniture; form squared up perfectly; sheet to work and turn, back up itself; matter, half-tones and type; register to be perfect on pages and surrounding rules. According to every rule the form was perfect.

"The job was in a great hurry. The stock had been ordered from a city about 120 miles distant—delayed a day on the road, and form was put to press and made ready as soon as telephone notice from depot announced arrival of stock. As soon as cases were placed in pressroom one side of sheet was run off. As a usual precaution several sheets were backed up and showed perfect register. This one side was finished by closing-down time on Thursday morning.

"Friday morning sheets were put on the press to be backed up. Now came the trouble. The gripper-edge row of eight pages registered fairly well, while the "off row" of eight (those farthest away from the grippers measured about three picas (or $\frac{1}{2}$ inch) shorter than the same eight pages on the other side of the sheet printed on Thursday).

"The row of eight pages in the type measured $3\frac{1}{4}$ inches; the Thursday's printing from the eight pages measured $3\frac{3}{4}$ inches on the off row, while the Friday's back-up printing from the self-same eight pages measured correctly with the type, $3\frac{1}{4}$ inches, and in consequence when the sheet was held to the light the back-up was half-an-inch off. The work was as good as ruined. Dividing up the difference meant faulty workmanship, besides the trim margins and gutters would not permit of this.

"Here was a problem. First, where was the trouble; secondly, could the job be saved, and by what remedy. New stock could not be had in time to run the job over, and if it were run over, would not the same trouble possibly occur again? But above all, the loss of the stock was the most serious matter.

"Did the sheet bag? We run a sheet through, turned it and backed up—register perfect; we run another through and tumbled it—register perfect. No fault in the press. Cause of the trouble must be sought in the sheet—press all right, form tight and all right. So the following bit of thinking it out was done: The weather was dry and hot when the stock was shipped, the delay on the road in a freight car added to the drying process, and therefore the stock when it arrived in our pressroom was thoroughly dry—even warm. Our pressroom is below the street, always cool and with some little moisture in its atmosphere, especially during the excessively hot weather. The stock was run on one side, dry and warm, fresh from the cases. It was partly in touch with the prevailing atmosphere of the pressroom while running sheet after sheet over the tapes of the press on Thursday, and thoroughly acclimated, or saturated with the atmosphere during the night. In short, the sheet had "swelled" or expanded after being printed.

"Now to the remedy. We closed the pressroom tight, made a good hot fire in the stove, laid the sheets in piles of fifty—one hundred on racks and placed these off edge of sheet toward the stove, turned them, and transposed the racks at short intervals, and measured them about every half hour. When a batch of sheets had shrunk to Thursday's normal (or size of type in form) $3\frac{1}{4}$ inches, we ran them at once. The whole process consumed above five hours and saved the job. We were able to run it in perfect register save a few sheets, which did not get the even drying, and they were but a six-to-pica lead out. It meant five hours of fear, hope and uncertainty, but we were well rewarded for the little trouble of stopping the printing machine and starting the thinking machine working.

"Now, finally, to the lesson taught us by this experience, which it is the purpose of this narrative to emphasize: Never work a sheet of paper that requires absolute register, the same day you get it into the shop, whether it be from your local paper house or from a distance. The atmosphere of the warehouse may not tally with that of your shop. Let it lay over in your pressroom, well spread out, at least a day and a night, turning it at frequent intervals, until it has become thoroughly acclimated, before running it.

"It will save you more or less serious loss and save you from getting rattled. If this trouble does come to you in future, try this remedy. It works both ways: Had the conditions been *vice versa*—had the sheet contracted—we would have spread them out and sprinkled water or laid wet rags around the sheets. Be sure to measure from time to time whether the sheet has gone back to normal. If it shrinks or expands after the back up it will not matter at all."



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstaedter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

THE HALF-TONE PROCESS.—By Julius Verfasser. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photogravur or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for automatically determining proportions. A very useful article for all making or using process cuts. \$2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. \$3.

AN IMPORTANT MATTER FOR PROCESS MEN.—When it is remembered that Mr. Comstock has procured as many as nine arrests in a single day recently for selling indecent pictures in Boston, New York, Philadelphia and Columbus, Ohio, and in New York he seized and destroyed an eighty-thousand edition of a reputable magazine, it becomes a subject that artists, photographers, engravers, advertisers and publishers should be posted about. The London papers tell of the raids the police are making and the prosecutions that are being pushed there for selling pictures that should be unprintable, so that a warning to camera-users is timely on both sides of the Atlantic.

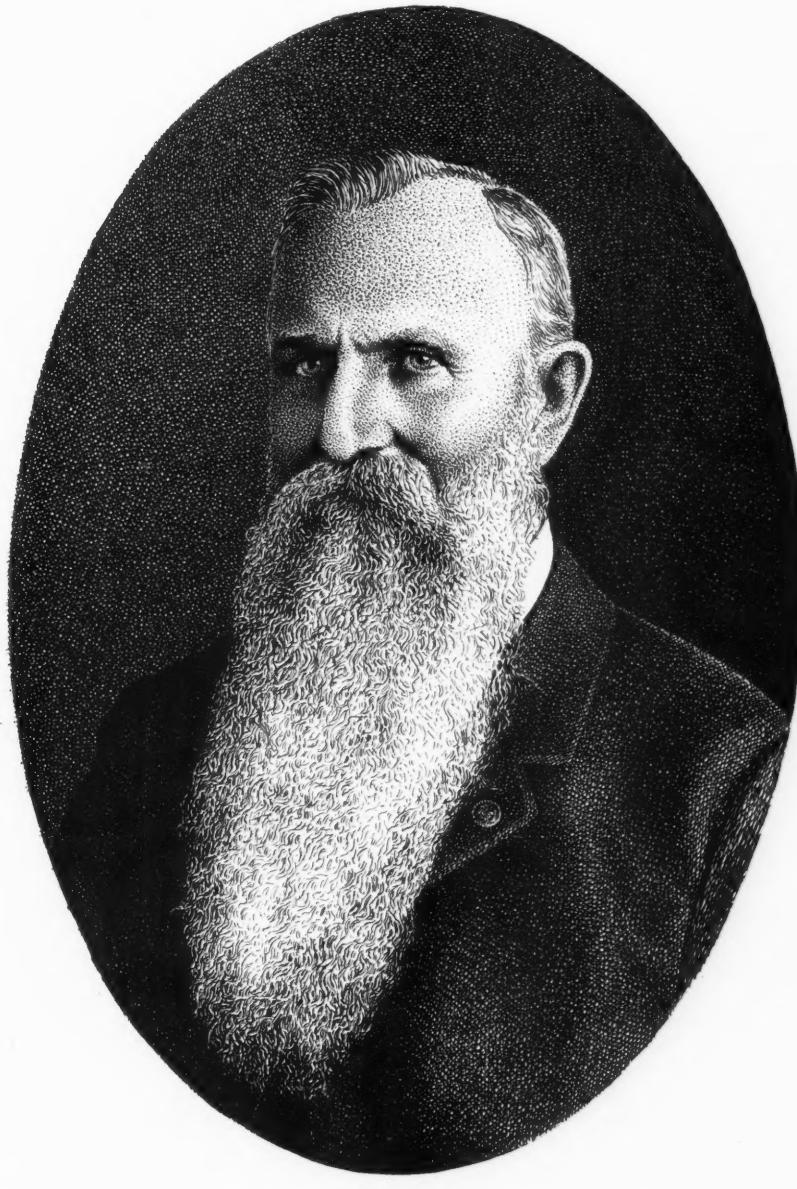
PICTURES NOT SUITABLE FOR PUBLICATION.—The first one to express an opinion on the rule regarding the unfitness of a picture for publication, printed in this department for May, page 409, was Anthony Comstock, the strenuous agent of the New York Society for the Suppression of Vice. Mr. Comstock heartily indorsed the rule, which was: "Photographs of human beings in costumes or poses in which they would not appear in public are liable to be unfit for publication in an ordinary newspaper." He also sends a pamphlet of fifty-three pages containing the law and some of the court decisions as to what constitutes unfitness for publication in printed matter. The law governing publications circulating through the mails is found in Section 3893 of the Revised Statutes of the United States. This law forbids the mailing of a publication containing an indecent picture and fixes the penalty, upon conviction, of \$5,000 fine and five years at hard labor, or both. Judge Clark, in the case of the United States vs. Heywood, defined "indecent" as follows: "Now, gentlemen, I have given you the test; it is not a question whether it would corrupt the morals, tend to deprave your mind or the mind of every person; it is a question whether it tends to deprave the minds of those open to such influences and into whose hands a publication (or picture) of this character might come." John A. Tennant, of Tennant & Ward, publishers, 287 Fourth avenue, New York, writes: "That paragraph on page 409 of THE INLAND PRINTER for June, 'What Makes a Picture Unfit for Publication,' is certainly the most interesting attempt to solve a knotty problem I have yet seen. It is often a very difficult matter to draw the line between what is fit for publication and what should not be published broadcast. Your definition covers the question in dispute so well that I can not suggest any improvement. It combines good taste and sound business sense, and should be nailed up on the wall of the art department of every publishing house in America." James W. Egan, of James W. Egan & Co., general advertising Chicago, writes: "In connection with your suggestion in the June number of THE INLAND PRINTER, permit one who is a close and appreciative reader of your magazine to give as follows his views on propriety in illustration: No man has yet succeeded, nor will any man ever succeed, in laying down a hard and fast rule by which to judge between that which is in a moral sense proper and that which is improper. So much depends upon environment that each case must be judged by itself. A lecturer before a body of scientific men may in all propriety, and without offense to the most scrupulous conscience, discuss delicate psychological details of the relation of the sexes, whereas the same words uttered in private conversation, for the delectation of a morbid mind, would be grossly improper. So, too, illustrations that might properly be used, with right intention, in a place where they would be seen only by mature and sophisticated persons, would be out of place in a medium of general circulation. To a great extent, but not absolutely, the intent should govern. Thus a photograph of a South Sea Island woman attired in a breech-cloth and necklace of shells, embellishing a description of life in those regions, should not, barring, of course, suggestiveness of attitude, be offensive, whereas a society dame clothed in full raiment might be so pictured, by a trick of posture, as to bring the illustration into the taboo class. Having satisfied oneself as to intention, the possible effect on abnormal minds should be considered. If the medium is one likely to be seen by immature persons, they are entitled to full consideration. The conscience is ordinarily a pretty good guide in these matters, and judgment in them should be felt rather than reasoned. That there is considerable laxity all around in the matter of propriety in illustration is not to be questioned."

PINAVERDOL FOR COLLODION EMULSION.—Baron von Hubl, one of the leading authorities on three-color photography, recommends highly a new dye called pinaverdol. According to the *Process Photogram*, he says it is an excellent sensitizer

and imparts to collodio-bromid of silver a sensitiveness to the orange-green equal to that characteristic of the silver bromid. A mixture of the dye with ethyl violet recommended by Valenta for red sensitizing gives a panchromatic plate, the total sensitiveness of which is four to five times that of a wet

plates are also sensitive to orange, it is very important that care be taken with the darkroom light. The price of pinaverdol is 7s. 6d. per gram."

"How to ILLUSTRATE."—From Brentanos, Union square, New York, is at hand a small illustrated book of 178 pages



J. H. C. DILL.

Grand Secretary of the M. W. Grand Lodge of Ancient, Free and Accepted Masons of Illinois.
Drawn by A. Axelson, Art Department of Barnes-Crosby Company.

collodion plate. A formula recommended by Baron von Hubl is: Pinaverdol (1:500), 70 c. c.; ethyl violet (1:500), 5 c. c.; collodio-bromid emulsion, 1,000 c. c. The formula given by the British agents for pinaverdol (Messrs. Fuerst Brothers, 17 Philpot Lane, E. C.) is as follows: "Dissolve 1 gm. (15 grs.) in 500 c. c. ($\frac{3}{4}$ pint) alcohol and mix 40 c. c. (680 m. m.) of this solution with one liter ($1\frac{1}{4}$ pints) bromid of silver collodion emulsion. The plates coated with this emulsion are bathed in water previous to exposure, until the so-called greasy marks disappear, and are exposed when damp. As the

which gives information a beginner should possess who contemplates drawing for the newspapers. The book is principally a compilation by Charles Hope Provost, the best chapter in it being by John T. McCutcheon on caricaturing and cartooning. The book is published at \$1 net in paper and \$1.50 in cloth binding. Orders can be sent to The Inland Printer Company.

RE-ETCHING HALF-TONES.—"Ambitious," Springfield, Massachusetts, asks: "What book can I buy that will tell me how to re-etch half-tones? I do it now in this sort of way: I

have three round sable brushes, such as painters use. They are one-quarter, one-half and one inch in diameter. These brushes stand in a bowl at the side of the etching tray. While the etching is taking place, I brush the high lights of the half-tone with the different-sized brushes according to the area of the high-light surface. Though I succeed fairly well, I am not satisfied with myself. Will you kindly tell me if I am doing the work right?" *Answer.*—There is no book that will teach reëtching, or as it also called, fine etching, of half-tones. It is properly the engraver's business to reëtch the plates, for his training has taught him to note the differences between



LEAFY JUNE.
Half-tone by Barnes-Crosby Company.

the proof and the copy, and what is required to make the reproduction right. There are two methods of reëtching half-tones. One is the way the artist-etcher proceeds, by stopping out with shellac or asphalt varnish the portions of the plate sufficiently etched. This method is called "staging." The other way is the one employed by the steel engraver, who brushes a mordant on the part of the plate he wishes to etch deeper, spreading this mordant over a wider and wider area as he proceeds, in order that lines do not show where the solution stopped. He uses blotting-paper to take up the mordant when it has used up its energy, or before brushing over some fresh mordant. Both of these methods can be employed on the same plate. In either case the half-tone should get what is called a "flat bite." That is, it should be etched evenly, without brushing locally. When the high-light dots are nearly fine enough, the plate should be taken out, dried, and a proof taken. Comparison of the proof with the original should determine whether the plate requires a second "flat bite," or if it is ready for reëtching. At intervals during the reëtching the engraver dries the half-tone and rubs into it powdered magnesia, which tells him the state of the plate. From this,

"Ambitious" will learn that he is not reëtching his plate in the accepted manner.

BICHROMATE POISONING.—L. de F., New Orleans, asks for information: "I have had to stop work at photoengraving several times because of sores coming out on my hands. Sometimes the sores are up my arms where no chemicals touch. The last time the doctor in the hospital said I am poisoned from bichromate of potash and that I should not work at the business. My employer said I should write to you." *Answer.*—If the doctor says you suffer from bichromate poisoning, he likely knows. A peculiar thing about chromic acid, which is the real poison in the bichromates, is that it poisons some persons and does not seem to affect others. For ten years, while I worked at photolithography, my hands were constantly stained yellow from bichromate of potash without any apparent injury to myself, while I have seen others who did not handle bichromate in such quantities get the sores you describe, and in one case the fingers became so sore that the finger-nails dropped off. Some overcome the danger of poison by wearing rubber finger stalls, and others by rubbing into the hands every morning before work, and while the hands are clean and dry, a solution of white wax in ether. This wax fills the pores of the skin, the ether quickly evaporating and keeping out the poison. It has been recommended to those handling bichromates that they bathe their hands in a wash of a quarter of an ounce of acetate of lead in ten ounces of water, after which the hands should be washed well with castile soap in warm water and dried thoroughly. Doctors state that those with a taint of syphilis in their blood are almost certain to be affected easily by bichromate poisoning. The best course for those sensitive to this poison is to get out of processwork if they can not get positions at it in which they are not liable to come in contact with bichromates.

ALBUMEN THE BEST SUBSTRATUM FOR COLLODION.—An editorial writer in *Zeitschrift*, according to the *Process Photogram*, finds much uncertainty in the wet collodion process from fog and from the non-adhesion of the collodion to the glass. He says: "This defect especially is the cause of endless difficulties in processwork. The collodion film which yesterday held toughly and securely to the glass, separates from the intensified negative on washing, or more frequently on drying. A more usual cause of the film leaving the glass is insufficient means of causing its adherence." Then he goes on to recommend several substrata, as for instance a well-cleaned glass; an edging of the glass with rubber solution; ordinary bicycle rubber solution with twenty to forty times its volume of pure benzole. This he advocates before a gelatin substratum of any kind, and then gives this as the best gelatin substratum:

Hard-cooking gelatin	1 ounce
Hot water, to dissolve the gelatin.....	105 ounces
Chrome alum solution (one per cent).....	1¾ ounces

"Plates may be given a substratum with this mixture and be stored in a cupboard until wanted." Now if the writer of the above is inviting trouble with wet collodion films, he need only continue to use any of the above recommendations. In this country we have no trouble with collodion films sticking to the glass support and it is due to the universal use of albumen as a substratum. If the *Zeitschrift* and the *Process Photogram* will give publicity to this formula for a substratum they will have no further difficulty:

Albumen of one fresh hen's egg.....	1 ounce
Water	40 ounces
Aqua ammonia, concentrated.....	1 dram

Beat up the albumen thoroughly; then add the water and the ammonia; filter carefully. When the glass is thoroughly cleaned, rinse it off with clean water, drain this water off and flow a couple of times with the albumen substratum as carefully as you would collodion. Put the albumenized glass in

a rack to dry, away from dust, and you will find the collodion film adheres perfectly.

PHOTOGRAPHING ON WOOD.—“Manager,” Chicago, asks for a simple formula for photographing on wood. He has frequent orders for this work, but has been giving it outside to be done. *Answer.*—Several times has this been told in this department. For those who are preserving all the new formulae they find here, the following are given from the *Process Photograph*: Give final polish to wood block with very fine sandpaper, then rub in gently a small quantity of zinc white and polish with the palm of the hand. Then take camel’s-hair brush and slightly damp with ordinary sensitizing bath (say 60 grains of silver to the ounce of distilled water) and gently brush over the surface of the wood. When dry, print and fix by gently brushing hypo solution over by means of camel’s-hair brush, and rinse under tap quickly and dry hurriedly. A second method is the collodion process, as follows: The wood is prepared with the following formula: Potassium bichromate, 2 parts; Nelson’s No. 1 gelatin or ordinary sheet, 2 parts; water, 100 parts. After this has been applied and dried, a fine black, such as Farrow’s photographic dead black, is rubbed in, or the dead black may be mixed with the bichromate solution. The collodion negative is stripped and laid down on the gelatinized wood. Some strong acetic acid solution is then flowed over it, or acetic acid can be used when stripping the film. It is essential, however, that acetic acid should be used, as it is this which makes the collodion film easily “cutable” without tearing by securing it to the film of gelatin.

THE MERIT SYSTEM IN HELL.

According to custom, Satan sat
Examining peasant and autocrat,
And indicating where each should go
In his special department, tier and row.

But presently through the infernal roar
A scramble was heard outside the door,
And the fiends dragged in a Trust Magnate
And an eloquent Walking Delegate.

“Sit down,” said the Chief to the Trust Magnate,
“And the sum of your virtues briefly state.
Make haste,” he added, “the night grows old
And I’ve customers waiting outside in the cold.”

Said the Trust Magnate, with an unctuous air,
As he took his seat in a spike-bottomed chair,
“Dear sir, don’t rake me over the coals—
I’ve given work to a million souls.

“Men have grown haggard and old in my pay,
Mothers have toiled both night and day,
Children have wrought at each shuttle and spool
When they might have been wasting their time at school.

“Early and late, in cell and pen,
I have given Work to the tribes of men.”
“Enough!” said the Fiend, with compassion great,
As he turned to the Walking Delegate.

“I have gone,” said the Delegate, “into the moil
Where sweating laborers slave and toil;
In the roar of mills and prosperity’s hum
I have brought the Worker’s Millennium.

“A Sabbath reigned where my voice was heard,
Harsh labor ceased when I gave the word;
Thus a million souls in a day would pass
From the ranks of toil to the leisure class.

“Blessings on all who have entered my ken—
I have given Rest to the tribes of men.”
“Enough!” said Satan, and you might trace
A benevolent gleam on his glowing face.

So he tinkled a bell, and said with a grin,
To the purple attendant who entered in,
“Deliver this pair to the brimstone can
That’s labeled, ‘For Friends of the Working Man.’”

—Wallace Irwin, in *Life*.



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER’S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of “The Color Printer.” A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSED.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE’S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK. By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

END OF THE ELECTRICAL INKLESS PRINTING SYNDICATE, LIMITED.—The much talked of and advertised inkless printing project, started in England a few years ago, by which the use of printing-ink would be rendered needless, need not further disturb the quiet dreams of the printing-ink maker, for we learn from a late issue of the *London Printers’ Register*, that the projectors have failed to make good their pretensions. Here is what the *Register* has to say: “At a meeting of the company held on the 7th ultimo, the following resolution was passed: ‘That it has been proved to the satisfaction of this meeting that the syndicate can not, by reason of its liabilities, continue its business, and that it is advisable to wind up the same, and accordingly that the same be wound up voluntarily.’ Mr. A. J. H. Robertson was appointed liquidator for the purposes of winding up.”

WANTED GLOSS EFFECT ON BLACK INK.—C. W. L., of West Fairview, Pennsylvania, writes: “We have had one order from a school book publishing concern in this vicinity to print a circular on light-weight bond paper in black ink. Accordingly we procured a one-pound can of a well-known maker’s gloss-black ink, costing \$1 a pound. We were unable to secure the result desired and printed it duly in the common way of black ink. We desire to know why we could not get the glossy effect which this ink is supposed to give? Kindly answer us through your department in your next issue. Give us causes for our not being successful in our attempts, and tell us what materials to use to obtain the results sought in this case.” *Answer.*—In cases of this kind, and for the better information of the editor of this department, samples of printed work should accompany the inquiry; also a description of the condition of the form rollers, the state of the weather, and any other information touching upon the failure or supposed failure in securing desired results. With a special job of presswork, often the best gloss ink will prove a failure in luster because the form rollers are not conditionable, by which

is meant that their surface is sloppy and dead, or too hard to distribute and lay on ink as it should be done. Then again, the surface paper may be such as to require far more ink than an inexperienced press operator usually carries on ordinary work. Taken together, conditionable rollers and a full supply of ink to cover solidly everything in the form, these should produce the best result regarding gloss effects. It does not follow that an ink costing \$1 a pound is good enough for all grades of bond paper, when a glossy sheen is required. We prefer an ink costing twice that sum, and are fairly sure of the best possible results on any grade of paper. As a precautionary measure in all cases, we suggest the addition of a small quantity of bronze-blue ink and that a few drops of copal or dammar varnish be mixed into the gloss-black ink before beginning printing; this mixture is sure to show a splendid gloss when dry. An overquantity of blue will produce a blue-black gloss.

the action of acids and alkalies. It has an affinity for other substances. Bleached beeswax and refined paraffin are the usual substances employed to preserve paper stock from moisture, and as these require heat to render them soluble for use, there can be no doubt of their suitability. Cardboards, whether in whole or in parts, may be immersed in the hot solution or run through it on rollers to add finish to the surface of the stock. When immersed in the solution, the stock must be allowed to "drip" off the surplus coating. Shellac dissolved in boiling borax is another coating that may be used on paper stock, such as cardboard, but this should be applied by two specially made rollers of vulcanized rubber, adjusted over a fountain or box containing the shellac, the cards to be run through a long steam-heated receptacle, and taken from thence and hung up to dry thoroughly, and afterward plated between steel finishing plates and powerful rollers. A very high and hard finish is imparted to cardboard treated in the latter way.



Photo by Charles Reid, Wishaw, Scotland.

NATURE AND ART.

Engraved by Inland-Walton Co.

WANTS TO KNOW HOW TO MAKE CARDBOARD IMPERVIOUS TO EXPOSURE, ETC.—A. F. W., of San Francisco, California, has sent us a piece of yellow coated strawboard, regarding which he asks: "Will you kindly inform me whether the enclosed sample of boxboard has been treated with paraffin; or, if not, with any other preservative substance. There is a difference of opinion here on the matter. I am endeavoring to find something which will, in a measure at least, render cardboard impervious to moisture, and which will not be so expensive as to be prohibitive. Varnishing will not answer, as the stock has to be either coated or else sized before the varnish is applied. The customer has also made the somewhat unreasonable demand that the edges of the card shall be covered—that is, the preservative substance must be applied after the sheet has been cut apart (on the supposition the card was run four-on). A single card could not be varnished with any economy; whereas a single card could be waxed. Do you know of any other process than the two mentioned—varnishing and waxing?" *Answer.*—Your sample has been treated with refined paraffin—a white crystalline substance resembling white wax, a product of the tar of beechwood. It is a tasteless, inodorous, fatty matter; is fusible at 112°, and resists

TROUBLE WITH A SHALLOW-ETCHED HALF-TONE CUT.—T. H. S., of Sturgis, Kentucky, has sent us several impressions made from a half-tone cut, and writes: "I enclose you sheet printed on both sides of the sheet. The cut shows a sanitarium in that city. I have tried every means at my command to arrest the trouble which you may see I am having. My job press is 7 by 11, built at Colt's Armory. My rollers are fairly good, or to say the least, the half-tone, as you will see, shows no streaks except lengthwise of the cut. I have tried both light and heavy pressure, underlaying, or rather a cutting-out over the houses and also the white fence in front. I use job ink of good quality too, I think. I believe the streaks which run lengthwise of the cut, which appear in different places at each impression (and not anywhere on some copies) is caused by the rollers parting from the revolving drum or main iron inking roller in its downward stroke to the form. But I looked for such traces on the composition rollers and found not the slightest trace. I then took the cut or form out of the press to examine the face of the engraving, and found that the darkest places on the same, the doors of the residence and of the sanitarium, seemed to be smeared with ink spots. I washed the face of the cut thoroughly with gasolin and a stiff hair

brush until I could see it was perfectly clean and clear. I then tried it in the same place with the result that I now send you. I am a constant reader of your valuable book — the grandest book I know of — THE INLAND PRINTER. I searched several copies, but can not find a remedy for my trouble. Will you please tell me where the trouble is?" *Answer.*— The half-tone cut is not a good piece of work in any way; indeed it is not half etched for printing, and is about as bad a job of engraving as yours is in presswork. However, if you had had more experience in handling half-tone engravings, you might have succeeded in producing a much better piece of printing. In the first place, neither the ink nor the rollers are as they should be; your ink color is no better than that shown on low-grade newspaper work, while the rollers do not seem to be efficient enough to distribute or cover the form with proper color. You might have improved the chances for better work had you used roller bearers or some kind of supports for the rollers as they traveled over the form. From a glance at the prints sent us it is very apparent that these were lacking, for the ink is jammed into the edges and face of the cut so thoroughly as to give it a badly slurred appearance. Only one kind of treatment can be resorted to to save this cut from total condemnation, and that is to employ conditionable rollers, use firm cut ink and have an experienced pressman make the entire job ready in a workmanlike way. There are half-tone cuts that an amateur at press may print in a passable manner, but in your case the cut before us requires the hand of the expert. However, this should not discourage you, as it evidently has not, judging from the many efforts put forth on your part to master the difficulty.

OPINION ON PRESSWORK OF HALF-TONES.— H. B. S., of Burlington, Vermont, has favored us with two sixteen-page form sheets, showing almost as many beautiful half-tone illustrations, printed on first-class coated stock. He says: "Please find enclosed some of my half-tone work. Will you please let me know through your columns how it averages with other pressmen's work; and also let me know how much time ought to be taken to make the overlays—twenty-eight in all; and did I accomplish anything?" *Answer.*— The presswork on this job is fairly good, yet quite effective for the purpose intended. The character of the illustrations—photographs of beautiful natural scenery—has had much to do with their effectiveness. Here and there may be seen places in these illustrations where the skill of the overlay pressman might have been advantageously employed had a higher quality of printing been essential. Still we consider what you have done as being equal in quality to the average presswork of this pretty booklet, for it is clean, free from slur or blemish, and of good and even color throughout—a feature too often lost sight of in high-art presswork. One hour's time for each illustration would be a fair allowance for good overlaying on cuts such as yours.

A NEAT SPECIMEN OF BOOKLET ILLUSTRATION.— L. C. B., of Winfield, Kansas, has sent us a copy of a neatly gotten up booklet of seventy-two pages and cover, entitled "Winfield, Kansas; What She is and How She Looks." The work bears the imprint of the Courier Printing Company of that place, the presswork being executed by our correspondent. Over sixty-six pages are devoted to illustration, about one hundred and sixty views in all. A tasteful distribution of the various points of interest mark the mechanical layout of the booklet, which is published by the Winfield Commercial Club. Regarding the presswork, which calls for our criticism in this case, it bears all the usual evidences of care; and notwithstanding the fact that the many views shown have been photographed by different local photographers there is harmony of color and toning through the entire book. Undoubtedly the printing and engraving could have been much better executed, particularly the printing, if cut-out overlaying had been more generally employed, especially on the full and half-page illustrations.

Still, with the several points of demerit noted, there is much room for praise and commendation on our part.

A QUESTION OF BLOCKING ILLUSTRATIONS.— A practical pressman at a distance writes the following interesting letter, and we give it to our readers verbatim, as significant of the trend of opinion in pressrooms regarding different methods of mounting illustration plates for printing. A bulky lot of artistically executed specimens of illustrated work accompanied the letter; these being sent to show the degree of perfection now attained by our correspondent in treating the plates as here explained: "I take the liberty of asking your advice, this time in reference to metal mounts and half-tones for illustrative printing. Will you kindly tell me the best method of mounting the plates on the metal base? Whether it is best to screw, nail or sweat an engraving to the mount? A new man (an American) who is in charge of our photoengraving department, intends to use metal mounts and sweating on the plates. Now, my method of treating the blocks is to have two or three small pins holding each zinc to the mount, which is hard, well-seasoned wood, and then pull a proof and underlay below the mount any blocks which may be below type height. When this has been carefully done, I pull another proof on its own paper, which is about the same thickness as good writing paper. Now I have the forms of cuts cleaned out, unlocked, and blocks taken out carefully, and zincs taken off mounts—which is easily and quickly done. They are now ready for any underlaying which may be required, or any slight scraping down of large stretch of sky-line or high light, which we often have in our class of work, and which you may see from the printed sheets sent to you. The interlay consists of the strong sheet mentioned, and out of which all high lights have been cut. This sheet I glue carefully on between zinc plate engraving and mount. Now I contend that this interlay assists in helping the solids and also in keeping the high lights clear during running; and also that this extra thickness above type height on heavy solids is not harmful to the photo. I do not mean to say that a half-tone plate should be 'puffed up,' as it were, by a lot of unevennesses between the zinc plate and the mount; because if such was the case it would cause much trouble—rolling of the plate, etc.—and possibly a breaking away of same before run was finished. Again, if a large plate has heavy solids, and also a good stretch of high light, and the heavier portions of picture come up nice and strong, I would not put an interlay on such a plate. Instead, I would merely take a scraper (ordinary joiner's scraper) and after marking carefully, scrape away slightly the stretch of high light. My reason for so doing is to keep this part clean and permit the rollers to kiss lightly these portions; besides this saves more 'cleaning out' of plates than would be the case if both solids and high lights were perfectly even or the high lights were cut out on the cylinder. We know that when printing vignettes we must have the edges scraped down, and that slightly below type height to get good results. In my opinion the same thing should apply to where there is a fairly good stretch of sky-line or high light. It has been said that an interlay placed between zinc and mount results in the interlay being 'squeezed' into mount when it is of wood. If the interlay is of the right kind of material, this will not happen; but it must be neither too hard nor too soft, but carefully chosen and placed on accurately. When this interlay or scraping away has been done, and the plates squeezed on to mounts and securely mounted, I pull my overlays and am very soon running. As our paper is rather coarse and requires a fair amount of pressure on the solids, I soon find the benefit of the interlay. Indeed I have practically no trouble, very few stoppages for cleaning out, etc., therefore go merrily on at about fourteen to fifteen hundred per hour until run is finished, and I believe the work generally looks cleaner and brighter by reason of this slight treatment between zinc plate and mount. Now it will be obvious my reason for explaining all

this, if only to show that if 'sweating on' is resorted to, I will not be able to do any interlaying nor rub away or scrape down portions which may require such treatment, and very often they do so to a large degree. I know that generally speaking a block should be as near even and solid as possible, and I always bear this in mind when making ready; but I do consider it would be better for the pressman if the plates were screwed on instead of sweated on, as I understand the sweating on would be done before the blocks reached the pressman. Am I right in contending that in our case the plates would be better if screwed on than sweated on? I feel sure that such would be far better for me; as, when necessary, scraping away could easily be done, and thereby obviate a great deal of detail and labor on the cylinder. Certainly there are times when a little done to a plate between it and the block is much more advantageous than when done at the bottom of the block. Would you advise us to go in for metal mounts? Are they

then easily cleaning each perfectly, the whole requiring but a couple of minutes. One of the best features of the platen press is the throw-off, which prevents the taking of additional ink from fountain when press is tripped. These fountains should be moved up and down when changing from light to heavy forms and vice versa, else there is needless racking. Also remember that rapidly running rollers will take more ink from fountain on same form than when running slowly. The roller travel is nicely regulated by the makers, but hard running wears down roller trunnions and trackways. Then it becomes necessary to increase the circumference of trunnions to make up the double loss, both for economy and clean rolling. On a very old and worn press, necessitating extra large trunnions, it is sometimes necessary to raise the disk somewhat (easily done under base of its frame), because the trackway wears more slowly opposite the lower portion of disk than farther down. As on any type of press the roll-



ALUM CANYON, SAN JOSE, CALIFORNIA.

Photo by P. A. Hachet, San Jose, Cal.

so much better than good hard seasoned wood? We generally run sixteen or twenty page forms, average runs from thirty to forty thousand, printed on supercalendered paper, sixty pounds $26\frac{1}{2}$ by $39\frac{1}{2}$ to ream." *Answer*.—There can be little doubt of your success as a pressman of long experience, judging from your workmanship, for it equals that shown on the pretentious illustrated weeklies. Your method of treatment is one much in vogue and has many claims to merit; but the better way is to have metal bases made to standard sizes, and patent lock-up clamps placed on sides and end of these. This will give you the facilities of interlaying between plate and block, so desirable.

GORDON PRESSWORK.—The following is contributed by Eugene St. John, Cleveland, Ohio: "The double disk on platen presses is condemned by many because of the difficulty of an absolutely clean wash-up, so necessary in colorwork, though its superiority over single disk in other respects is conceded. The tedious and often unsuccessful cleaning of the double disk may be entirely avoided by loosening the screw back of center of inner disk, lifting it out entirely and

ing sliding surfaces wear rapidly unless precautions are taken, this wear increasing with weight of press and speed of operation. At most any point in this country you can step into a platen pressroom and hear the Gordons, sizes 10 to 15 up, pounding at an awful rate in the large gear wheel. This is occasioned by flat surfaces on the little cam wheel or stud in the cam way, and, in aggravated cases, by a similar condition in the cam way itself. In the latter case the only remedy is a new gear wheel; in the former a new stud. In either case the expense is considerable unless the gear wheel is taken off by a machinist or pressman who knows how. We have seen a number of these gear wheels, costing from \$30 to \$60, cracked because of inexperience. To get these wheels off without breaking, you take off fly-wheel, heat journal at both ends, also both right and left gear wheels and with sledge and steel billet strike center of journal at opposite ends alternately until loose, when the rest is easy. This is a tedious and difficult job, taking a half day and much elbow grease. It is much easier to take precautions in advance by oiling the hole in the cam roller and smearing the cam way

freely with a mixture of graphite and vaselin. The oil hole in stud can only be gotten at when press is in one position (referring to sizes 10 by 15 up): when the rollers are down and platen back. Every other oil hole on the press should be lubricated daily with a drop or two of good thin oil (sewing-machine oil, for instance) just before starting run. It is foolish to oil a press and then let it stand some hours, allowing the oil to run from bearings to frame and floor. Occasionally bearings should be well washed or flooded with kerosene. Many pages have been written decrying the inferiority of clam shell impression on Gordon and other presses to the square impression of the rolling type, and not a few pressmen and others think the more rigid impression of the Armory and Universal type is due to the closer approach to a square impact. The real superiority of impression in the Universal type is found in the greater thickness in bed and platen, and the superior support back of platen center, thus keeping spring in metal to a minimum. Then the easy changes of impression on the Universal type and the more difficult changes on Gordon, by means of inconvenient lower screws, have made common the use of considerable packing on the latter machine. Take two heavy, solid forms exactly alike and place one on a Gordon and the other on a Colt's Armory the same size. Print on the Gordon with a three-ply cardboard and two sheets of book paper, the common procedure, and on the Armory with two sheets of book paper. The first impression on Gordon shows weak in center, so much so a careful overlay requiring possibly three thicknesses of French folio in some places is necessary, and after running a thousand impressions the impression will show slightly on the back of sheet. The same form on the Armory may require but one thickness of French folio to equalize impression, and that can be pasted on back of form so that no impression is discernible on back of sheet after first thousand. The reasons for the difference are (1) the Armory bed and platen being heavier and the platen being braced well in center, there is consequently less give in center than on the lighter and not so well-braced Gordon; (2) the platen on Armory is easily thrown forward and no cardboard packing is used, to give down under impressions and cause embossment on back, whereas in order to save time the Gordon pressman does this very thing. The following remedy for this defect of the Gordon is submitted. These devices are in only limited use but have been found highly satisfactory, especially on the finest grade of work, requiring hard impression with little overlaying to give down and show embossment on back. Set the Gordon platen forward, so that make-ready with a sheet of three-ply board and several sheets of book paper will be sufficient. The first rough overlay (presuming this is a heavy form requiring two overlays) is securely fastened to platen with glue. Lay the cardboard over the overlay and make second and final overlay. This is pasted on back of form. Now substitute a sheet of copper, same thickness as cardboard, under tympan and tear out one sheet of tympan and you have as hard and rigid an impression as may be desired. Another "wrinkle" used by some of the older Gordon pressmen is to drive steel wedges between rocker and platen, back of the latter's center, where it is weakest. This does away with much unnecessary overlaying and is a time and money saver. By following these hints the Gordon pressman can get as good an impression as his brother on the Colt's Armory and Universal. Of course the latter is superior in breaking up and distributing the ink and in supplying a sufficient and even supply of ink without offset on cut forms not slip-sheeted. Here the Gordon pressman is at a disadvantage, but by having his ink suited to job in hand, using best rollers and utilizing underlay to best advantage, he can, with slip sheets, equal the production of the Universal type of press and run more rapidly, excepting only the very heaviest forms, which even the Colt's Armory handles very slowly and which really belong on a pony press.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

RAPID-DRYING INKS.—According to *Nordisk Boktrykkare-konst*, of Stockholm, an invention has been patented there by which the colored inks in cans will be prevented from drying too quickly on the shelf, but will dry instantly upon the paper. In the above periodical several half-tone prints have been inserted which show very good color printing, executed with these colors. These colors are made by the Typochroma Works and are known as "Special Colors."

In the *Allgemeiner Anzeiger für Druckereien* for June last the following situations were wanted: Twelve chromo lithographers, including a few foremen; thirteen commercial letterers, vignette engravers, etc.; twenty-eight provers, transmitters and pressmen, and twenty-four photo-mechanical and process men. This seems to indicate dull times in the center of the lithographing industry in Europe.

A STUDY IN DEVELOPERS.—Developing and developers is a good study for the lithographic artist, who has come to realize that he must not neglect the mission of the photographic art in his business. In the June issue of the *Practical Photographer* the various developers are treated from every available viewpoint, describing the effect of mixing, diluting, adding or changing on the character of the negative.

GRAINED PAPERS FOR PROCESSWORK.—Robert Forsyth, 65 Regent street, Glasgow, Scotland, has sent a communication regarding grained papers. In America the grained papers are not as popular as they should be, for many fine effects can be obtained without the operator being a lithographer. The samples are all that can be desired and the address is given for those who may be inclined to purchase the foreign material.

ACCORDING to Rowland B. Knoedler, the well-known art dealer, who is now in Europe, the purchasing of American paintings there is gaining considerable headway, and good work commands high prices, there being no prejudice, as formerly prevalent. In reply to a question as to the school of painting most in vogue, this authority replied that the impressionist fad does not appeal as strongly to the art-loving purchaser as it did a few years ago.

FEDERWEISS, SPANISH CHALK OR SOAPSTONE.—S. P. S. L., Westfield, Massachusetts, writes: "In a book I have recently bought on lithography I see that federweiss is recommended to use on a transfer, but I can not translate the word to the dealer. Could you tell me what it is in English?" **Answer.—**

It is commonly called soapstone, and is used to take off the preponderance of resin upon the transfer. It is also used to prevent fresh impressions from offsetting when the proper time for drying can not be allowed.

DELICATE CRAYON TINTS ON LITHOGRAPHIC DRAWINGS.—It is not an easy matter to draw an even and very delicate transparent tint to look like a mere breath across a grained stone surface and at the same time have it of sufficient stamina to resist the acid when etching. This can be done by taking an ordinary box of soft crayons and, placing a piece of linen around your forefinger, proceed to charge the cloth as you would a stump with black chalk, and then gently deposit the crayon upon the stone where wanted.



THE OLD CROSS IN THE IRISH VILLAGE, ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

A MENACE TO THE LITHOGRAPHIC TRADE.—It is a fact that the number of lithographic apprentices has not kept up with the demand and now there are not sufficient stipple artists to fill the places demanding their services, and much work that should be lithographed is going into other channels. The happiness of those few who now enjoy a monopoly in stippling may not last as long as they expect.

BRONZE OR IRISESCEENT SHEEN.—B. L. T., Baltimore, Maryland, writes: "It may be of interest to you to know that the ink usually so difficult to get for bronze (sheen) printing I have obtained with a composition of 700 parts shellac dissolved in 41 parts of ninety-five-degree alcohol; let it stand for a few days, then add 400 grains anilin red. Add to the color according to judgment."

THAT question which, from an American and English standpoint, has been so perplexing in art—the nude—is gradually clearing itself as the true principles of art are emerging from the shroud of ignorance. Photography is largely instrumental in throwing the light upon this subject. "Studio Notes on the Nude in Photography," in the June issue of the *Photographic Times Bulletin*, has been ably discussed and illustrated by Dr. R. W. Shufeldt, C.M.Z.S.

PHOTO-LINOL, spoken of in *Process Work*, is a waterproof material, parchmented and translucent, of great durability. It carries a light-sensitive emulsion. A picture impressed upon the front permeates the linen fabric and is visible on the back, so that it can be illuminated. The photographic image can be colored so as to represent an oil painting. Pictures up to 10 by 10 feet can be produced by it, yet the process of affixing is very simple.

STRONG ETCHING GROUND FOR NITRIC ACID ETCHING.—Dr. M., Monterey, Mexico, writes: "I want a very strong etching ground that will resist the action of nitric acid lessened to 5 parts of water and 1 part of acid, and it must be very black. It is to be applied to steel. Please tell me the price of one pound and how to apply it." *Answer.*—The usual steel or copperplate engravers' etching ground is the material which our correspondent wants. It is applied to the plate while the same is in a heated condition through silk cloth in the form of a dabber. Then the blackness is produced by smoking the plate over a torch, by which the fine particles of lampblack are deposited and incorporated upon the ground. Write to the American Steel & Copperplate Company, 150 Nassau street, New York, for the supplies.

GELATIN GRAINS, FILMS AND FOLIOS.—C. C. D., Buffalo, New York, writes: "I would like to call your attention to the article from 'Etcher,' New York, about gelatin. You have omitted to state that gelatin can be shriveled by the addition of certain substances. It can be cast upon grained plates and then will yield a beautiful grained surface. But particularly I would call your attention to the useful gelatin folios which bear a grained surface upon which one can work with litho-crayon and then transfer to stone. The advantage of tracing through this transparent medium from a drawing or from a sketch or outline is apparent." *Answer.*—We are much indebted to our correspondent for the suggestion, although these gelatin grained folios were mentioned when they first made their appearance. Regarding the shriveling of a gelatin film upon a glass plate, the grain can be produced, but the same can not be transferred upon stone, owing to the very close texture of this grain. To all this it may be added that the sand blast offers advantages for grain textures that should not be despised.

TYPOGRAPHIC POSTERS.—The inability of the lithographic houses to supply the demand for the lithographic poster has brought out the old-time white pine, cherry and other wood blocks for the production of artistic posterwork, along with the actual hand-painted poster, which is also a competitor of the lithographic product in artistic advertisements upon fences and walls. The novelty of this latest revival of the woodcut poster consists of a peculiar color scheme which, although it employs the three primaries, blue, red and yellow, has been so arranged in the tooling and tinting that the effect is more of the secondaries and primaries blended with the tertiaries. The result is, therefore, a harmonious tone foreign to the old-time wood poster, showing not the crudities of strong reds, blues and yellows, but a certain chaste and refined touch. Some very fine examples of this kind of work have been seen of late, comparing very well with lithography. There is something in the make-ready which may be dearer than lithographic printing, but it may serve as a warning to the poster lithographer that there are other methods of producing posters besides lithography.

ESTIMATING ON ENGRAVING.—"Engraver," Buffalo, writes: "I am a general engraver here and on almost every job the foreman comes around to get an estimate on a piece of work. Now, this is not tending to good results, as sometimes—almost always—I find that the time is too short, and the result is hurried work. I believe in the West the practice is different, and the work done is far superior." *Answer.*—From a business point of view the right of a firm to try to find the cost of a piece of engraving beforehand can not be denied.

Viewing the matter from the engraver's side, it would be much better if the foreman would employ different means to get at the cost of the work done in the establishment over which he presides. If you have not been able to discover a way to estimate upon your own work, or do not care to fix a time beforehand, it ought to make no difference. It is the foreman's place to estimate upon that work.

ABOUT TIME CLOCKS.—“Sketch Artist,” Newark, New Jersey, writes: “I would like to find out for a friend of mine who is working in a large art establishment up here what the idea of other sketch artists is in regard to a designer and his relation to time clocks and time slips. Is it right to make an artist stand up every morning and noon and punch a time-keeping contrivance, the same as a regular shop employee? His work is of such a nature as not to permit of measurement, and by restricting him his quality must naturally be decreased. You evidently know the custom in vogue and would let this reader know if it is the custom elsewhere.” *Answer.*—It is the custom to record the time of all hands employed in a shop or factory who are engaged in producing something for money. Naturally the person so employed has an equal right to ask the employer to come to time when pay-day comes around. These two principles should not cause much worry if the “constitution” of the parties concerned is correct. There are a number of shops, perhaps, where this appearance of strictness is not practiced in the artist-room, but account must nevertheless be taken, as all concerns are in competition with each other, and no concern could exist unless it could predetermine just how much its work will cost. A lax method on the part of the firm would soon develop lassitude in the men and spell ruin to the firm. The rules of a firm should be complied with by all employed; there should be, in fact, no discrimination shown unless something unreasonable is demanded, but order and system should be upheld at any cost. If a person is so dignified and his ability so great that he finds himself handicapped by any rules, he would better establish a studio and furnish rules for the conduct of his patrons instead.

TRANSFER-INK FOR COPPERPLATE TRANSFERRING.—Jersey City, New Jersey, writes: “In answer to your inquiry for a good recipe for copperplate transfer-ink, I enclose you the following, which I have found very useful during my practice: Twelve parts wax, 1 part tallow, 4 parts oil soap (soft soap), 16 parts resin, 12 parts weak lithograph varnish; melt this over a fire. Frankfort black, which has been finely ground, is then added by grinding on the slab. The impressions had better be made upon autotype transfer-paper.”

IMPORTANCE OF THE TRANSFERRER.—Referring to the article which appeared in the June issue of THE INLAND PRINTER regarding the skill of the lithograph prover, an esteemed correspondent writes the following: “It seems strange to me that you laud the prover over all others in the lithographic profession, when you ought to be aware that the transferrer is really the mainstay of the business. He is the main factor which cheapens the production so that the lithographic trade can advantageously compete with other processes. No one knows better than the transferrer what a difficult task it is to pull a lot of even impressions, sometimes from doubtful stones, then get the different parts to register on large-sized stones, rubbing up with cunning hand and etch just right, with all the other handy acts based on good judgment, steady nerves and long practice.” *Answer.*—When it depends upon importance, it can be safely said that all manipulations in the lithographic trade are essential to produce good results. Not one of them can be left out. Like the old fable of the dispute of the different members of the human body, all have their particular functions, and if one of them refuses to act in its proper capacity, there will be trouble or ruin. Our worthy correspondent will, we hope, recognize the fact that some branches are more difficult to learn than others, and that was the point that we wished to bring out.

A USEFUL COLOR PROCESS FOR FINE ART SUBJECTS.—“Etcher,” Newport, Rhode Island, writes: “Of the recent invention of a new color process of which I had the pleasure to notify you, I now take the liberty to inclose a sample for unreserved criticism. I believe you will find that it is superior to anything which has been invented of recent years. I noticed your article in the March issue of THE INLAND PRINTER on a similar process, and thank you for putting me in touch with this party, but on examining his work I find that, although good as far as it goes, it can only be used on very small sizes, and even then it becomes very expensive. All the color plates are etched, and this simply puts the whole matter out of question. Think of the time consumed in engraving on copper three or four plates the size of, say, 10 by 12 or over. Now,



THE NAVAL EXHIBIT, ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

my method is based on a different system and is certainly eight times as economical; then it can be used for any sized plates.” *Answer.*—With all due respect to our correspondent, upon examination we find that the three-color plates are made with the aid of the three-color process, or, in other words, by half-tone, with the exception that the grained screen has been used instead of the ruled screen. The key-plate, however, is engraved upon copper plate or steel and contains much etching, and has been very artistically wiped in printing. This process can be successfully used for large art subjects, but the color plates could be better made from stone. For small editions this would be cheaper. The rich relief and decision, which is an evident characteristic feature of this method, can be then used for finishing. Nevertheless, the process, if it can be properly called so, would be rather expensive for average use; besides, it would be difficult to find a processworker and a lithographer who could work in unison so as to produce a homogeneous result, from an artistic point of view. Still, if a market can be found for this product there is no doubt that the hands would soon be forthcoming to create more of it. The combination of workers could be arranged, but present conditions would be awkward for experimenting.



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetae and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetae, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

Unanimous!

If one were disposed to carry the art of condensation to an extreme, the story of the deliberations of the eighteenth annual convention of the United Typothetae of America could be told in one word.

The convention was unanimous the first day, the second day and the third day. It was deliberate and determined in all that was done. The delegates acted as a unit and voted as a unit. There was serious work to do and it was done seriously.

When, at 3 o'clock Thursday afternoon, June 24, President Edward Stern, of Philadelphia, surrendered the executive office to President George H. Ellis, of Boston, the United Typothetae of America was born again. A lusty infant in 1887, it has had its "mewling and puking" years, has served its period of indenture, and profiting by the experience of its apprenticeship, it is now qualified to demand a place in the center of the first row of strong employers' organizations.

More than two hundred and fifty delegates and alternates attended the convention, which assembled in St. Louis, Tuesday, June 21, in the convention hall of the Century building. Every great printing center of the country was represented. Most of the delegates came instructed as to how to vote on the great question that was to be decided, which was the adoption or rejection of the compulsory emergency fund constitution recommended by the National Executive Committee. That all-important feature of the work to be done was made the special order of business for Wednesday morning, the second day of the convention. Going into Committee of the Whole, the delegates took up the constitution, section by section, and proceeded to adopt it.

Some minor changes were made in the draft presented and recommended by the National Executive Committee. Membership qualifications were more clearly defined, and a section was added which prohibits active members of labor organizations from holding membership in Typothetae. When the national emergency fund sections were reached, Delegate Burke, of the Norfolk and Portsmouth Typothetae, acting under instructions, moved to amend by making the annual assessment one-quarter of one per cent of the annual payroll instead of one-half of one per cent. There was such decided opposition to this change that Mr. Burke withdrew his amendment, and the emergency fund provisions were adopted as recommended.

There was no quibbling, no splitting of hairs, no wasting of words while the new constitution was under consideration. It was thought that there might be opposition to it, but none developed. After working in executive session for three hours, the Committee of the Whole reported the new constitution back to the convention, and it was adopted without a dissenting vote.

IMPORTANT PROVISIONS OF THE NEW CONSTITUTION.

The important provisions of the new constitution are embraced in that portion of Article I, headed "Powers," and Article VIII and Article IX. They are as follows:

POWERS.

SECTION 1. It shall have power to legislate for its membership and determine all questions arising between them or it and the trades unions or other employees, in regard to shop practice, hours of labor, apprentices and every other question except wages, which being governed by local conditions shall be regulated by the local organizations. It shall have power to levy assessments for the Emergency Fund and make laws for its disbursement in the protection of its members, and shall be empowered to enforce its laws by fines imposed upon its members and by the withdrawal of their charters upon failure to comply with its laws as they may be from time to time enacted.

SEC. 2. No general law shall be enacted except at a regular annual convention, or at a special convention regularly called for the purpose, and by a vote of three-fourths of the delegates present as provided in Article III, Section 2, the same having been reported upon favorably by the Executive Committee.

ARTICLE VIII.

REVENUE.

SECTION 1. Each local Typothetae shall, upon admission to this association, pay into the treasury a sum equal to \$10 as an initiation fee for each person or firm holding active membership in the local Typothetae.

SEC. 2. Each individual member of a local Typothetae or individual members of the United Typothetae of America shall pay monthly to the treasurer of the United Typothetae of America a sum equal to one-half of one per cent of his average monthly pay-roll in all the mechanical departments (composing-room, pressroom, bindery and foundry) for the previous year. For the sake of convenience in collection and in bookkeeping these monthly payments shall be in even dollars, the amount being that even number of dollars nearest to the exact figures. No member shall pay less than \$2 per month. Thirty per cent of these dues shall be credited to the General Fund, which General Fund shall be used for all the running expenses of the United Typothetae of America. Seventy per cent of the dues thus received shall be placed to the credit of the Emergency Fund, which shall be disbursed by the treasurer on the order of the president and chairman of the Executive Committee for such purposes as are hereinafter stated.

SEC. 3. The Executive Committee, with a three-fourths vote, shall have the power at any time to levy an extra assessment for the general expense of the organization, which shall not exceed the regular dues for one month.

SEC. 4. When the amount of money in the hands of the treasurer to the credit of the Emergency Fund shall amount to \$100,000, the payments to this fund shall cease to those members who have been paying continuously from January 1, 1903, and shall cease to all others when they have completed their payments for the same number of months; but the thirty per cent for general expenses shall continue as the monthly dues to all members. When, however, this fund has been depleted, for any reason, below \$100,000, the full monthly payments shall be resumed and continue until the fund is restored to \$100,000.

ARTICLE IX.

EMERGENCY FUND.

The Emergency Fund shall be paid to members of the Typothetae under the following circumstances:

SECTION 1. When any member of the Typothetae is struck or is threatened with a strike he shall immediately make a written statement of all the facts and submit the same to the Executive Committee of the local Typothetae, if he is a member of such Typothetae, or if he is an individual member of the United Typothetae of America, to the secretary of the United Typothetae of America. After local investigation these statements shall be forwarded to the chairman of the Executive Committee of the United Typothetae of America, with recommendations. After consideration by the Executive Committee, the said committee may order paid from the Emergency Fund as strike benefit to such a member each month for three months during the said strike an amount of money to cover the entire or such proportion of the member's loss as may be decided upon by the said committee, except that such payment shall not amount, in any one month, to more than thirty times the monthly subscription of that member. Provided, however, that if, in the opinion of the chairman or of any two members of the Executive Committee of the United Typothetae of America, a larger monthly payment or payment for a longer period than three months seems advisable, the reasons for the same shall be reduced to writing, and if said Executive Committee shall, by a three-fourths vote, decide in favor of such additional payment, the same shall be made.

SEC. 2. No member shall be a beneficiary of the Emergency Fund who has not paid either subscriptions or dues to this fund for at least three months prior to his strike, or who is three months in arrears in the payment of his dues, unless such benefits are unanimously approved by the Executive Committee of the United Typothetae of America.

PRESIDENT STERN'S ANNUAL ADDRESS.

The convention was called to order at 10:30 o'clock Tuesday morning by President Edward Stern. Edward S. Hart,

president of the St. Louis Typothete, was introduced and welcomed the delegates to St. Louis. The welcome was responded to by George H. Ellis, of Boston.

President Stern announced the appointment of Messrs. Macintyre, of Philadelphia; Paulus, of Pittsburg, and Skinner, of St. Louis, as a Committee on Credentials. President Stern then read his annual address. It was a comprehensive paper, and covered every phase of the activities of the United Typothete of America for the preceding year. From it the following extracts are made:

One of the first steps to be taken should be the wider and more complete organization of the master printers of the country. Despite the

members comprising it, reliable information necessary to the wisest concerted action. In organizations, as with individuals, knowledge is power, and accurate information is essential to wise action. Without adequate knowledge of the labor conditions existing in the various establishments, the Executive Committee must needs be without the proper perspective which alone enables it to form a correct conclusion. According to my view, such requisite information would include data covering wages, hours of labor, number of employees, whether union or non-union, and the precise nature and extent of the manufacturing facilities, as well as data in relation to apprentices in training, and what methods are pursued to secure apprentices. I offer this merely as a tentative suggestion, but I recommend the appointment of a special committee to investigate the subject of the proper data to be obtained and how to be obtained. I believe they should report at an early date to the newly elected Executive Committee. It should be the especial business of this



GEORGE H. ELLIS, PRESIDENT.

addition of new adherents, the United Typothete of America has not kept pace in all sections of the country with the organizations of employes by the trade unions. It is necessary to extend the organization in districts which have hitherto been incompletely represented. Especially is this true in the South, the Southwest and the Northwest. In this respect, the United Typothete of America should act upon its own initiative, and should make active propaganda for new members. Furthermore, the unaffiliated master printers should not wait until conflicts with employes force them, as a matter of protection, into the organization, but they should, of their own accord, become members and willingly bear their share of the burden. The organization should also continue with its work of education, with the object of bringing the members to a clearer appreciation of the aims and purposes of the association, as promulgated in our declaration of policy. It should also be incumbent upon the United Typothete of America to extend the sphere of agreements made with the labor organizations in the printing industry, and to supplement the national agreements by local conventions covering the conditions in the several cities. The national organization will continue to prosecute its work of creating, where possible, amicable relations with unions, while repelling at all times unjust and unwarranted aggressions from that or any other source.

I wish to emphasize as strongly as possible the imperative necessity of securing for our organization, from its locals and from individual

special committee to devise some plan or method by which the central office of the organization will, in fact, be a national bureau of information for the permanent collection and collation of statistical and other data bearing upon the state and progress of the trade. The need for a bureau of this sort is great and immediate. It is true that in several cities local labor bureaus have already been created and have met with a fair measure of success, and they will, undoubtedly, be of great value when their aims and purposes are better understood. In these days of organization upon a national scale, however, these local bureaus must necessarily be supplemented by a national bureau which will serve as a clearing-house for labor information for the whole country. The success of such a national bureau must depend in the final instance upon the hearty and cheerful coöperation of individual members. I desire, therefore, to impress upon each member the necessity of his hearty coöperation in any plan or movement adopted by the committee, looking toward the securing of accurate information for the whole trade.

Our national agreement with the International Printing Pressmen's and Assistants' Union has now been in force for two years, and both parties thereto are to be congratulated upon the improved conditions for which this useful and valuable instrument is directly responsible. At no period in recent years has this branch of our business been more free from serious disturbing influences. There seems to be no question or difference which could by any possibility arise, as between the contract-

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ing parties thereto, which is not duly provided for in the terms of the agreement. It is a well-considered paper, and while the evidences of unrest and discontent have not wholly abated, the progress toward that goal is encouraging.

The United Typothetæ of America, through its officers, has religiously and insistently carried out the purport and intention of the contract to the letter, and wherever it encountered, on the part of any of its locals, a disposition to demur, it was not slow to bring them to a realizing sense of the duties and responsibilities which their acceptance of the agreement imposed upon them, and in no essential has there been even the slightest infraction of the terms of the agreement on the part of its members—a satisfying proof that the United Typothetæ of America respects the obligation of the agreement, and at all costs keeps inviolable its promises.

It is to be regretted, however, that we have no similar agreements with the other national organizations of the trades kindred to our business. The efficacy of such agreements in avoiding trouble, allaying unrest and preventing possible disruption of business relations, would prove most helpful to all parties interested, besides resulting in avoiding the pecuniary losses attendant on unnecessary strikes. It is to be hoped that whatever element of friction now exists between ourselves and employees, not covered by the International Printing Pressmen's and Assistants' Union agreement, will be eliminated by the adoption of trade agreements with the other organizations of employees in our trade.

REPORTS OF THE OTHER OFFICERS.

The report of National Secretary Edwin Freegard, and the report of John Macintyre, secretary of the National Executive Committee, gave minute details of the work performed during the year by these officers. National Treasurer Thomas E. Donnelley reported the financial condition of the United Typothetæ, and Chairman of the Executive Committee William Green, of New York, in his rugged, honest, outspoken way, fired volley after volley of terse and truthful things at the delegates. In the course of the report that he read he said:

Concerning this eight-hour question, your Executive Committee has consistently maintained that any change in the number of hours constituting a week's work should not be a matter for local discussion or adjustment; that it should be an international matter to be settled by the parent bodies. You have heard the secretary's report, and must now realize that at this convention we are right up to that question. The International Typographical Union has finally accepted, for the time being, our construction of the matter, and has requested an audience of your Executive Committee during this week to discuss that very question. It is for you to decide what our action will be and what stand we will take in that interview, but with that decision must go your responsibility for it, and your own future actions must be governed thereby. If you wish to resist the eight hours you will have to put up a fight—and a good stiff one at that—and I can not too strongly impress this upon you.

The greatest efficiency of a United Typothetæ can only come from united action. With different cities, and even different firms in the same city, pulling or sliding in various ways according to their inclination or weakness, you will realize that a really United Typothetæ is absolutely impossible. If you will bear in mind that the strength of this body depends entirely upon the fidelity of its members; that if you expect services from this body, it is your imperative duty to yourselves to respond when called upon; that if you expect results that cost money, you must bear your full share of the expense; that if you are willing to accept from your president and executive officers their onerous services without pay, the very least you can do is to loyally support those officials; that it should be your duty and privilege, as members of this body, to consult with your officials before taking action and to honestly say what you are prepared to do, and then to do it with all your might and main; that there is no sense in agitating label legislation while you lack the courage to refuse to use the label; if you will bear these things in mind and act accordingly, support your officials loyally and be true to the rest of the membership, you will make this United Typothetæ of America feared and respected throughout the country, make it such a power that no labor union will dare to take an aggressive step without first consulting and conferring with your representatives, make it such a power that your contemporaries in business will recognize its value and be glad to join it and to assist you in maintaining the freedom, integrity and dignity of your own trade.

ROUTINE WORK OF THE CONVENTION.

Tuesday's session was devoted to reading the reports of the officers, Wednesday's to consideration of the new constitution and the reading of committee reports, leaving Thursday's session for the routine work of the convention.

At Tuesday's session two communications were read by Secretary Freegard. One was from President Martin P.

Higgins, of the International Printing Pressmen's and Assistants' Union, concerning the shorter work-day, which was referred to the new National Executive Committee for reply. The other communication was from James M. Lynch, president of the International Typographical Union, notifying the convention that the Shorter Workday Committee of the International Typographical Union was in St. Louis and desired a conference with a committee of the United Typothetæ for the purpose of securing an authoritative statement of the position of the United Typothetæ on the proposed eight-hour day. A committee of five was appointed to meet the International Typographical Union committee, which was composed of President Lynch, Vice-President Miller and Secretary-Treasurer Bramwood. The conference was held in the Jefferson hotel, and at Thursday's session, after the United Typothetæ committee had reported, the following resolution, presented by Thomas E. Donnelley, of Chicago, was adopted as the reply to the International Typographical Union committee, and the resolution was afterward handed to President Lynch and his colleagues:

WHEREAS, The International Typographical Union has asked the United Typothetæ of America to declare its position upon the proposed eight-hour day, and

WHEREAS, Under existing conditions any attempt to reduce the hours of labor in the printing trade would be disastrous to the employer and employee alike, be it

Resolved, That the United Typothetæ of America declares that it is opposed to any reduction of the fifty-four-hour week, and be it further

Resolved, That the United Typothetæ of America will resist any attempt on the part of the International Typographical Union to reduce the present hours of labor.

F. C. Nunemacher, of Louisville, is a believer in the open shop with no reservations, mental or otherwise. He read a paper on that topic, and presented the following resolution, which was adopted:

Resolved, That the members of the United Typothetæ in convention assembled do hereby declare their belief that what is known as the "open shop" represents to the highest degree the principles that should govern the relations between employers and employees, and as true American citizens, conscious of their duty to deal fairly by all men, do by this act pledge themselves to each other and to their employes that when their respective plants become operated under "open shop" principles they will refuse work to no man on account of his membership or non-membership in any labor organization that concedes the establishment of the "open shop."

J. G. Warner, of New York, addressed the convention on the subject of "Fire Insurance," submitting a plan applicable to the line of business in which Typothetæ members are engaged. Mr. Warner's project will be taken up by a committee and given consideration.

Atlantic City was offered as the next place of meeting by the Nominating Committee, which was composed of Alfred F. Edgell, F. Alfred, William F. Hall, Willis J. Wells, Frank Pease, James Berwick, John E. Burke, Thomas W. Cadick, C. M. Skinner, Thomas J. Barry, John Watson and O. W. Miller. The committee presented the following list of officers for 1904-05:

President—George H. Ellis, Boston.

Vice-President—William Green, New York city.

Treasurer—Thomas E. Donnelley, Chicago.

Executive Committee—A. R. Barnes, Chicago; I. H. Blanchard, New York; John E. Burke, Norfolk; J. Stearns Cushing, Boston; E. S. Hart, St. Louis; Franklin Hudson, Kansas City; Wilson H. Lee, New Haven; C. W. Lloyd, Detroit; O. W. Miller, Minneapolis; F. C. Nunemacher, Louisville; H. P. Pears, Pittsburg; Edward Stern, Philadelphia.

The report of the committee was unanimously adopted.

The thanks of the convention were voted to the retiring officers, to the St. Louis Typothetæ for its hospitality and to the Messrs. Schraubstadter, of the Inland Type Foundry, for the entertainment they furnished the delegates and their ladies.

Addresses were made by Messrs. Ellis, Green and Donnelley, the newly elected president, vice-president and treas-

urer, and by Messrs. Stern and Freegard, the retiring president and treasurer, and then the convention adjourned sine die.

After the adjournment the new executive committee organized by the election of Vice-President William Green as chairman and John Macintyre as secretary.

The trustees of the old emergency fund met after adjournment and ratified the transfer of some \$20,000 remaining in the fund to the new National Emergency Fund.

THE NEW OFFICERS OF THE UNITED TYPOTHETÆ OF AMERICA.

George H. Ellis, of Boston, the new president of the United Typothetæ, is a successful master printer of the Hub, and is the controlling factor of the firm of George H. Ellis & Co. Mr. Ellis has long been a familiar figure at the annual conventions and is known as the father of the emergency fund. When others saw no hope for that feature of United Typothetæ work, Mr. Ellis stuck to it, and he has the satis-

John Macintyre, chosen secretary to the National Executive Committee, is a practical printer of wide experience. For three years past he has been manager of the Philadelphia Printers' Board of Trade and secretary of the Philadelphia Typothetæ. He relinquishes his Philadelphia position to assume the national secretaryship, and will bring to that office the benefit of long and successful experience in printers' organizations.

Of the new National Executive Committee, A. R. Barnes, the Chicago member, is president of the Chicago Typothetæ, and the head of the printing firm of A. R. Barnes & Co.; I. H. Blanchard, the New York member, is the head of the firm of I. H. Blanchard & Co., and a recognized authority on the cost of printing; John E. Burke, of Norfolk, Virginia, has been an energetic Typothetæ member for many years; J. Stearns Cushing, of Boston, is also an old war-horse in United Typothetæ affairs; E. S. Hart, the St. Louis member, is presi-



WILLIAM GREEN,
Vice-President, and Chairman Executive Committee.

faction of seeing it made a compulsory feature of the organization and to be the executive head of the United Typothetæ during the first year of its incorporation into the constitution. Mr. Ellis has a hard task before him, and he knows it; he is a hard fighter and a fair fighter, and there is no doubt in the minds of those who know him that he will pull the United Typothetæ safely through what promises to be the most troublous year in its history.

William Green and Thomas E. Donnelley, re-elected vice-president and treasurer respectively, are old hands in their offices. The former is a successful printer of New York city, president of the New York Typothetæ, and a tireless worker in the interest of the United Typothetæ. Mr. Donnelley is the president of the R. R. Donnelley & Sons Company, of Chicago, one of the largest general printing houses in the United States, and has safely guarded the funds of the United Typothetæ for years; and, more than that, has advanced money to keep the United Typothetæ going when there were no funds in the treasury to guard.



THOMAS E. DONNELLY,
Treasurer.

dent of the St. Louis Typothetæ, and the president of R. P. Studley & Co., a printing concern of considerable magnitude; Franklin Hudson, the Kansas City member, is no tyro in Typothetæ work, and is the guiding hand of the Hudson-Kimberley Company; Wilson H. Lee, of New Haven, the New England member, is a successful master printer of the New England city; C. W. Lloyd, of Detroit; O. W. Miller, of Minneapolis, and F. C. Nunemacher, of Louisville, are new members of the committee, but are at the head of large printing houses in their home cities, and will prove active and useful members; Harry P. Pears, of Pittsburg, and Edward Stern, of Philadelphia, are both past presidents of the United Typothetæ, and were never found wanting when hard work had to be done in the interest of the organization.

SOCIAL AND OTHER FEATURES.

The prearranged social side of the convention was confined to Tuesday afternoon and evening, when the delegates and their ladies were the guests of the St. Louis Typothetæ

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and the Messrs. Schraubstadter, of the Inland Type Foundry. Immediately after the adjournment Tuesday afternoon everybody repaired to the roof of the Inland foundry, where a splendid luncheon was spread under a canvas-covered roof. Between eating and drinking the good things that were provided and inspecting the various departments of the type-foundry, an enjoyable two hours was passed. From the Inland foundry roof garden the delegates and their ladies were taken in automobiles by the St. Louis Typothetae through beautiful boulevards and drives and through Forest Park to the World's Fair grounds. The automobiles, carrying more than five hundred people, made a circuit of the Exposition, viewing the buildings, and winding up at the entrance to the Tyrolean village, where the automobiles were emptied and their happy human freight ushered within the gates of the most attractive feature of the Exposition. After a half-hour's wait delegates and ladies sat down to a royal banquet in the rathskeller of the Alps, where for two hours things good to eat and things good to drink were served. At the close of the banquet launches were boarded for a trip through the gaily lighted lagoons of the Fair, and after that the Pike—and thus closed the social features of the eighteenth annual convention.

NOTES.

Philip Ruxton's royal red cocktails were carried home by every delegate—and they were worth it.

If everybody got as much fun out of the convention as C. O. Owen, of Chicago, nobody has any reason to kick.

What would a United Typothetae convention be without the supply men? And how the supply men do run up expense accounts at United Typothetae conventions.

When Treasurer Donnelley installed his own typefoundry in his Chicago printing plant, Carl Schraubstadter bet him a dinner for a party of Mr. Donnelley's selection that he would not be casting his own type for two years. Mr. Donnelley is still running the foundry, and he called on Mr. Schraubstadter to pay the wager during the convention. "Carl," as he is known to the trade, paid the bet by entertaining Mr. Donnelley and a number of his delegate friends at the Merchants' Club the evening of Thursday, June 23.

TYPOTHETÆ NOTES.

THE ordinance passed by the Louisville City Council requiring the union label on all city printing has been declared unconstitutional and the city has been restrained from enforcing the measure.

NEWARK (N. J.) Typographical Union has notified the employing printers of that city that a change of scale and a shorter work-day will be insisted on after September 1 next. The union asked for a conference with the employers, which was refused. Twelve of the leading employing printers of Newark have signed an agreement not to entertain any proposition for shortening the work-day or for increasing the wages of compositors or other employees.

THE Louisville Typographical Union has called off the strike of printers which lasted for thirteen weeks. Union members are permitted to work in any shop where the scale of \$18 a week is paid. When the strike was called every large job office in Louisville was closed. Now these same shops are conducted on an open-shop basis. The eight-hour day, which was a part of the demands made by the union, was virtually abandoned by the strikers early in the fight.

THE New York Master Printers' Association has elected the following officers: President, Martin J. Pendergast; vice-president, Lewis J. Herrington; secretary, Putnam Drew; treasurer, L. Schwebke; Executive Committee—A. Giraldi, chairman; J. C. Aste, W. F. Bartley, A. Langstadter, William Kiesling, Edward Klundt. Law Committee—C. E. Francis, Putnam Drew, Samuel Wasserman. The annual dinner of the association was given at the Continental hotel the evening of June 16.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employes. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employes. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermott. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4 $\frac{1}{2}$ by 6 $\frac{1}{2}$, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typesetting, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4 $\frac{1}{2}$ by 6 $\frac{1}{2}$, \$1.07, \$1.07.

THE ART OF WRITING ENGLISH.—By J. M. D. McElroy, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

LOGIC OR CUSTOM?—This comes from W. L. H., Harrisburg, Pennsylvania: "In the May number of THE INLAND PRINTER, in the obituary notice of Robert White, I read the following: 'He leaves a widow, and a son eighteen years old, to mourn his loss.' Is the word 'his' correct? Should it not have been 'their,' and read 'to mourn their loss'? It seems to me that the widow and son are the losers, and not the deceased husband and father." **Answer.**—According to custom, the expression is correct. Logically, the sentence might be more directly expressive of the fact if it said they "mourn their loss of him," if universal use of the other form had not removed any possibility of misunderstanding. Everybody reads "mourn his loss" as meaning the loss of him,

and other analogous use of the possessive form makes it truly accord with the grammar of the language. Thus, if we lose money, we speak of the hardship resulting from its loss; when friends desert, we call it their loss, meaning a loss to the one they left.

HAVING A LEG BROKEN.—L. H., San Francisco, writes: "A newspaper says that 'John Jones had his leg broken.' Why did Jones have his leg broken? Does the sentence mean that it was Jones's desire to have it broken?" *Answer.*—Such questions are suggested by the construction of the sentence, which is inelegant, but quite common colloquially. If the sentence really meant that Jones desired and procured the breaking, it would be an accurate expression. But nearly always the meaning of such a saying would be simply that the leg was broken, and it would be better to use the correct words. Authorities need not be cited in such a case, for they all agree in the decision here given. It is a construction that careful speakers generally avoid, for it is of a kind that is classed as ignorantism. One would not be likely to find much of such use of the verb "to have" in writing at all worthy of criticism. The real meaning can always be correctly expressed without any appearance of affectation, and always will be by a person who has made correct expression a habit. In producing printed matter, the decision should be left to the writer or editor; that is, no change should be made without his consent.

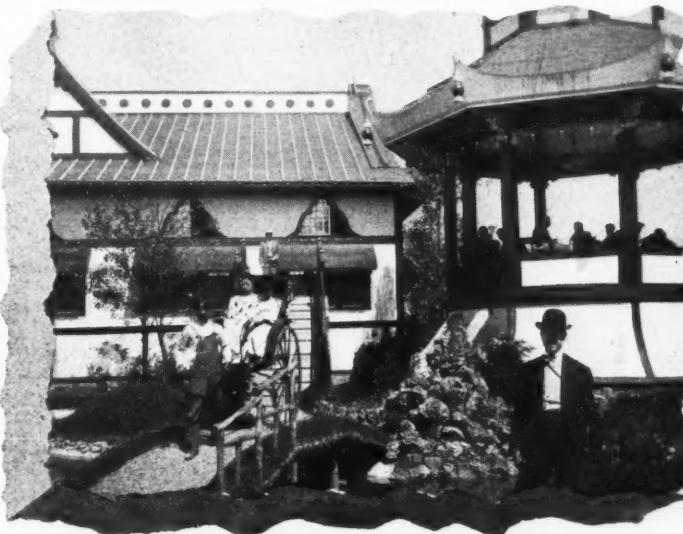
A VERB QUESTIONED.—A. M. F., Crowley, Louisiana, writes: "In examining a book entitled 'Correct English,' I note the following: 'A handsome bound volume of "Correct English" will be given to each of the first five persons that give the correct,' etc. Is the word 'give' used correctly? It would seem to me that 'person' is understood as being the antecedent of 'that,' and that the verb should be 'gives.' Am I correct?" *Answer.*—The sentence is right as in the book. Probably no person who could not write so simple an assertion correctly would ever think of making such a book. Its writer used the pronoun "that" where our preceding sentence has "who," but that is a matter simply of personal preference or mere instinct. Both are right. As to the verb used, the sense expressed is patently simple—that five persons give correct, etc., and each of the five will receive a book. Why should an antecedent be understood when one is given? In analyzing sentences—if one must analyze every sentence he reads—it is advisable to examine the relationships of the words used, before deciding that some word not used must be understood.

TYPOGRAPHIC FORM.—O. P. R., Chicago, asks: "(1) In words such as co-operation, co-ordination, re-elect, etc., when the hyphen is omitted, which is the more proper—a letter with two dots over it or a letter with an accent mark to show the sound, and why? (2) If a part of a sentence, in roman, is inclosed in parentheses, and the last word of such inclosure is italic, should the last parenthesis be italic or roman? If

a semicolon or quotation-marks follow an italic word, the preceding part of the sentence being in roman, should they be italic or roman, and why? To my idea they have no relation to the italic word." *Answer.*—(1) Of the three forms for the words under inquiry, the use of the dotted letter is most common. None of them is absolutely more proper than the others. Use of the dots is the choice of him who writes the answer, though the accent would answer the purpose quite as well. The writer does not remember having seen any use of an accent in such words, and the hyphen is not commonly approved. In the Standard Dictionary all marking is rejected, the words appearing as cooperate, reelect, etc. Such "simplification"—that is what it was called by the makers—does not seem reasonable. It is not peculiar to the Standard, however; it is often seen in British prints. (2) The last parenthesis should be roman, because italic parentheses are ugly, sprawly things that may well be used as little as possible. In "Correct Composition," on page 107, Theodore L. De Vinne says: "In book-work, italic parentheses should not be used for inclosing words in italic. Distinction is sought for the words, not for the points. In displayed jobwork italic parentheses may be used." A semicolon, a colon, or an exclamation or interrogation mark following an italic word should be italic, because its sloping like the letters with which

it is used makes an agreeable uniformity of appearance. It has no relationship in meaning to the italic word, and some printers use roman, for this reason. If any one can find italic quotation-marks, let 'em be used, by all means. Variety is the spice of life.

A MASTER PRINTER ON PROOFREADING.—Mr. Theodore L. De Vinne, in "Correct Composition," devotes to proofreading a chapter well worth studious reading. Here is some of it: "When the reader meets with an unmistakable fault made by the writer through lapse of memory or by negligence, he should correct it. He does so, however, at some peril. He must know and not suspect it to be an error, and must be prepared to defend his correction, not by his own belief, but by unquestionable authority. Whenever he feels obliged to query a change in spelling or in statement, he must note this change on the author's proof. In every writing of importance the reader should query faulty construction, bad metaphor, inconsistent statement, the misuse of a word, and other errors of similar character; but in no case should he correct these apparent faults when the author will revise what he has read; he must stop with the query. . . . When copy has been negligently written by an undisciplined writer who can not revise the reading, the reader should correct the grosser errors according to the standard of the editor or of the office, as he may be directed. But they must be indefensible errors. Bad spelling or grammar obviously made through ignorance or carelessness must always be corrected, but this license will not apply to dialect, or to quotations intended to be literally exact. Strange proper names, of places or people, of history



IN "FAIR JAPAN," ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

or fiction, should be verified by reference to the office dictionary. [But this demand can be met comparatively seldom, because books of reference are not provided.] The reader is always adjudged in fault if he passes any misspelled word that can be rightly spelled. The same observation will apply to quotations from the Bible, hackneyed proverbs, phrases in foreign languages, and any of the scientific words of dictionaries. . . .

"The proofreader is asked to serve two masters. His employer rightfully asks for a fair day's work as well as exact reading, for it is the printer more than the author who is held responsible by the book reviewer for the book's faults of typographic style, and sometimes for its inconsistencies of



LOUISIANA PURCHASE MONUMENT.

Photo by F. C. White. Patented July 5, 1904.

statement.* But there are fastidious authors who insist upon the strictest adherence to their imperfect copy, and refuse to consider queries made in their own interest. [The readers should make them, however.] . . . There are other authors who ask, as a matter of right, that the proofreader verify proper names, dates, and all unusual words, and that he maintain consistency of statement as well as of style. Some go so far as to ask for the verification of all quotations from standard text-books. They hold that it is the duty of the proofreader to correct all errors. . . . Every printer who desires to preserve a reputation for accuracy will be generous in his allowance of time for a careful reading, but he has to keep the reading within a limit of cost. How much or how little time can be allowed for the verification of statements must be determined by each house for itself. The cost of searches is never considered in any estimate of composition, and must be an added expense. When the publisher consents to pay for the extra work, the reader should try to verify all proper names, dates, and foreign words by consulting authorities."

For the short time that I have been a reader of THE INLAND PRINTER, I can say that I enjoy it very much, and I refer to the paper as authority in my work in the office.—*Claude A. Reed, Chico, California.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

NOTHING has perhaps done so much to bring together newspaper proprietors in the United Kingdom as the introduction of the Linotype machine, for since its use has become so universal in newspaper offices, the proprietors have banded themselves together in a union called the Linotype Users' Association. This is a very live and also a very lively body, the members of which hail from all parts of Great Britain, but although ostensibly banded together for the purpose of controlling the rules that should regulate the working of Linotypes in their offices, yet the manner in which they are brought in contact in the meetings is productive of much good will and harmony in other ways. At the annual meeting the other day a very satisfactory balance sheet was shown, and the report of the committee referred to the many matters they were called upon to deal with during the past year, one important thing being the forming of a new piece scale; and the action taken by the association in being represented at conferences at different centers where differences of opinions had arisen between employers and employed. In these latter cases the association was generally represented by the president and secretary. After the business meeting, the members lunch together at the expense of Linotype & Machinery, Ltd., the chair being taken by a prominent officer of that firm, Mr. A. Hungerford Pollen, who, in proposing the success of the association, gave a résumé of its work during the year, and Mr. Whitaker, in response, said the association felt deeply indebted to Linotype & Machinery, Ltd., for the energy and ability with which its business had been conducted. He doubted very much whether a revolution had ever been effected so rapidly and so successfully as had been done by that company. When the Linotypes were first introduced probably a doubt was entertained as to their soon becoming obsolete or of other machines supplanting them. But they had to congratulate the company in having brought the appliance to the state of perfection they had. He considered the Linotype almost perfection. They did not know what the future had in store, but if one stood only for a few minutes and surveyed the machine in operation, they had to feel that it was a most marvelous piece of mechanism, doing work in a most creditable manner, and if properly attended to every week the upkeep was very little at the end of the year. They hoped the company would have more success, and that they would share with the users some of the profits they made.

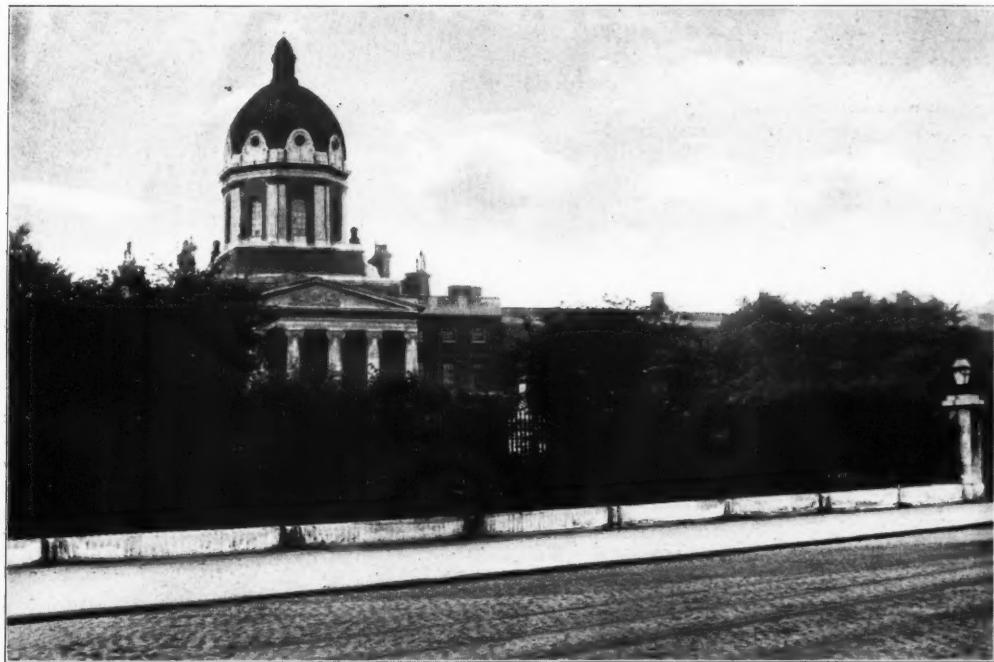
The proceedings at the lunch were enlivened by a Frenchman, M. René Oberthur, of the firm of Messrs. Oberthur Fils, of Rennes. His house, he said, was engaged largely on government work, printing a great deal of statistical matter. It published no newspaper and yet it employed ten Linotypes. The story of their introduction to his works was worth telling. One day he was rung up on the telephone from Paris and asked to buy Linotypes. He had heard of the machines before, but believed that they stood in the same relation to hand composition as margarine does to butter. However, to see for himself what the machine really was he paid a visit to the works at Broadheath and was so struck by all he saw that he at once began his installation of ten Linotype machines. This was the outcome of a five-minutes' conversation on the telephone. He had never had any reason to regret the step, nor have his employes, for, so far from having brought about a diminution in their total number, as they feared at the time, he now employs, in all departments, a considerably larger number than he did formerly. Toast and sentiment were the order of the day and it was very evident that the members enjoyed themselves thoroughly.

An old and respected member of the printing trade in London has just passed away in Mr. Joseph Pardoe, who was for very many years the machine manager at Messrs. Bradbury,

Agnew's printing house in Bouverie street, the well-known printers of *Punch*. Mr. Pardoe's connection with that firm dated as far back as 1848, and when in its early days *Punch* began to increase in circulation, the then-existing machines were unable to cope with the numbers required. "Old Joe" as he was familiarly termed, set his inventive faculties to work and he devised the "Whitefriars" rotary machine, which produced the periodical at about five times the speed hitherto attained. This invention was made by him in 1872, at a period when rotary machines were practically in their infancy. Mr. Pardoe was fortunate enough to become acquainted with the late Mr. Davis, a clever engineer who had small works in Kennington Lane, and, forming a partnership, these gentlemen

type, it is always being born again, only to die a natural death from inanition.

The Federation of the Master Printers and Allied Trades of the United Kingdom and Ireland, which is a title sufficiently heavy to sink an ironclad, was held at Belfast this year, the first day being spent in sightseeing by the more frivolously disposed, while others visited some of the many printing works for which the town of Belfast is noted. A day was devoted to the consideration of trade questions and particularly to the matter of cost of production, on which subject the federation has issued a small volume, embodying the experiences of the committee which was appointed to inquire into all matters appertaining to cost. This book, although



"BEDLAM."

Bethlehem Lunatic Asylum, London, better known as "Bedlam."

put the "Whitefriars" machine on the market and it immediately met with much success, and is still at work in many offices. Mr. Pardoe had retired from active work a few years ago; he was known to the entire trade by reason of his connection with the Printers' Pension, Almshouse and Orphan Asylum Corporation, an institution for which he worked hard in obtaining funds, and he, in association with his friend the late Mr. Killingback, founded a pension for printers which bears their joint names.

A great deal of fuss was made a few years ago by a company which offered to printers a method of electrical inkless printing, for which much was claimed. The specimens of work turned out by this method were of a very poor character and The Electric Inkless Syndicate, Ltd., after passing through some stormy times, finally came to grief, and now the following resolution has been passed by the shareholders: "That it has been proved to the satisfaction of this meeting that the syndicate can not, by reason of its liabilities, continue its business, and that it is advisable to wind up the same, and accordingly that the same be wound up voluntarily." No doubt in a few years' time something of the same kind will be put before printers. Thirty years ago a similar method was introduced, in fact inkless printing seems to be like glass

printed for private circulation among members of the federation, may be had by any one connected with the trade who is interested in the matter, at a nominal price. Among the business transacted, a motion was adopted "That the council be requested to continue to press upon the wholesale stationers the importance of their supplying trade customers only." Other motions that were agreed to were "That the council be requested to press upon the Typographical Association the importance of settling the Monotype piece and stab scales and the apprenticeship question at as early a date as possible." "That this meeting of the federation desire to protest against the custom of typefounders distributing specimen books to others than printers, thus causing great trouble and expense to the typefounders' own customers."

The federation fixed the annual meeting for next year to be held in London. At one stage of the proceedings a message from the Printers' Federation of America was read. The members formally accepted the greetings and reciprocated them.

The Institute of Printers and Kindred Trades is an association that exists for the discussion of trade matters, and for the promotion of social gatherings in the trade. The fourth annual dinner was held in London recently, at the Hotel

Cecil, when the honorable H. L. W. Lawson presided over a large gathering. Each guest was presented with a handsome portfolio of specimens of printing by various methods, including half-tone, three-color, photogravure, steel engraving and etching. Several well-known men in the world of literature and art were present. There was a good deal of speechifying, all of which tended to the exaltation of the craft.

In these days when the cry of "too old at forty" is so much heard, it is refreshing to know that in some establishments men are not turned away at that age. Possibly the London record in this matter of long service may be claimed by the establishment of Messrs. Eyre & Spottiswoode, the King's printers; taking the staff of management, compositors, readers, machine minders and pressmen only, 209 men have records of more than twenty years' service. Of these, 131 men have records of thirty years, fifty-seven of more than forty years and twenty-two of more than fifty years. In addition to these, several have retired on pensions after lengthy service; one compositor has actually occupied the same frame in the same room for fifty-nine years!

We have all heard of the Kilkenny cats, who fought till there was nothing left of each other but the tails. The town of Kilkenny was distinguished in another way the other day by the holding of an Irish trades-union congress, the most notable feature of which was that the members' sentiments were in favor of "Ireland for the Irish," protesting against the use in Ireland of books or printed matter produced in foreign countries, or even in the sister island of Great Britain.



RICHMOND BRIDGE.
On the Thames, London.

The following is the wording of two of the resolutions passed by the congress:

"That, as the operation of the Merchandise Marks Act failed to safeguard the interests of native workers, employers and purchasers, in preventing the palming off as home manufacture of letter-press, chromo and lithographic printing produced on the continent, whereby large sums of money are annually lost both to the employers and workers in the printing trade of the United Kingdom, this congress is of opinion that each imported article printed in a foreign country should bear a permanent and legible imprint, stating the place of

origin and manufacture, and that a penalty should be attached to the selling of any article in contravention thereof."

Another resolution affecting bookbinding was carried in the following terms: "That this congress protests against the continued importation of all kinds of prayer books, religious works and account books into this country by publishers,



FAMOUS NEWGATE PRISON, LONDON.
Recently torn down to make room for new Criminal Courthouse.

booksellers and manufacturers; and we enter our emphatic protest against the practice as unwarrantable and unpatriotic in view of the growing national desire to resuscitate and develop our fast-decaying industries; and we desire to direct the attention of clergymen, authors, authoresses, public bodies, shopkeepers and others who have the interest of Ireland at heart, to use their powerful interest to stay the flood of importation so disastrous to the national and industrial life of the country. Furthermore, this congress considers the amendment of the Merchandise Marks Act vitally essential to prevent matter bound in foreign countries being foisted upon the consumer as home manufacture, to the detriment both of employers and employed in the bookbinding trade. And that we call upon all public bodies, heads of religious houses, schools, colleges, manufacturers and booksellers in Ireland, to insist that all bookbinding supplied to them is executed under fair labor conditions."

At the time of writing the waysgoose or beanfeast season is in full swing and every Saturday sees batches of workmen from the various printing-offices enjoying themselves either in the country or by the seaside. Fortunately, so far the weather has been fairly good, in which it differs from that of the last two years, when nearly every Saturday was wet. On these outings the printers do enjoy themselves, throwing care to the winds and adopting as their motto "*Carpe diem.*"

COURAGEOUS COMPOSITORS WANTED.

It will be remembered that during the first month of the Russian-Japanese hostilities numerous news items emanated from the paper *Novy Kray*, at Port Arthur, and we have been wondering why nothing was to be heard of this paper after the interesting bombardments by the Japanese had taken place. The Russian correspondent of the Berlin *Buchdrucker-Woche* now informs us that after the first bombardment all employees of *Novy Kray* had hastily left their places in search for safer quarters, and the paper had to stop publication in consequence until more courageous comps. are available.—*German Exchange.*

A REGULAR VISITOR.

From a printer's standpoint THE INLAND PRINTER is certainly unsurpassed, and its pages are perused with interest in this office, to which it is a regular visitor.—*The Vernon News Printing & Publishing Company, Vernon, British Columbia.*

WRITTEN FOR THE INLAND PRINTER.

BERLIN NOTES.

BY A SPECIAL CORRESPONDENT.

The Berlin Stationers' Union for months back has aroused public attention and expectations for a Jubilee Exhibition of the Paper Trade to be held from June 2 to 15, claiming that on this occasion some sort of a review would be given of the development of the stationery trade and all manufacturing appliances invented during the last quarter of a century.

I well remember the first exhibition of the paper and kindred trades of 1878, for on that occasion the first Golding Boston jobbers were shown to the German printers, who looked at them as a miracle. It was then, in fact, that our printers for the first time began to realize that American inventors would some day become an important factor in our art preservative, and undoubtedly that first exhibit of Golding presses marked the beginning of a new era for printerdom in our fatherland, for ever since the introduction and the subsequent general adoption of platen presses, job printing has been climbing upward in a degree never imagined before.

Well, to put it short, the latest exhibition of 1904 was the most decided failure I have ever witnessed. Instead of a review, we saw a meager show of box-making, paper-cutting, book-stitching and gumming machinery which would have been inspected with more profit at any of the factories' showrooms. Of printing-presses there were only two, and these not in running order; a single platen press of a cheap pattern was all in that line. True, in a stationers' exhibition you would not expect machinery which properly caters to the printer; but in view of the preceding announcements mentioned above the total absence of all modern appliances could not fail but be disappointing in the highest degree.

There were two machines, however, which attracted universal attention and met with ready appreciation: the Harris press and a fast-running lithographic press used to print envelope insides at a pace of five thousand per hour. The exhibitors were a large firm of envelope-makers in Berlin, who refused to give the name of the pressmaker; however, I have little doubt that this lithographic press was of American origin, as well as the wonderful Harris press that turned out seven thousand two hundred printed envelopes per hour. I was told that this was not the highest speed, as this might be increased to ten thousand without any damage to the press; but even as it was, this exhibit was most satisfactory and is sure to lead to many orders. Pity that printers were few and far between at the exhibition, for the meager show could not fail to become public pretty soon.

There were some excellent specimens of chromolithograph, collotype and especially of aluminum printing, as well as some very good citochromes exhibited by some of our largest pressmakers, but printers as a rule care less for specimen prints than for the machines themselves, and here I believe a great mistake is made by the American pressmakers. I have it on good authority that not one Miehle press is yet in use in the whole of Germany, possibly on the whole continent. Upon my inquiry after the cause, I was informed that German printers, when invited to order the Miehle, invariably wanted to see the machine they were expected to order, and thereupon they were told that they would be given an opportunity to see the machine at work in London. Well, the result is that they courteously decline to undertake a week's trip in order to see a machine whose superiority could not be proven them in their own country. The Miehle is merely an example; I know of several other machines and appliances which would undoubtedly find a ready sale over here, but for the notion of American manufacturers that German printers ought to buy what they have no chance to see themselves. How would it strike American printers if they were expected to take a trip down to Mexico in order to inspect a machine which might or might not be of use to them? The comparison may strike you as exaggerated,

for your readers know as well as myself that by fast train you may ride to London from Berlin in twenty-four hours; but you must not forget that England is not Germany, and that German printers in the vast majority are not familiar enough with English to decide on a trip to the British metropolis as readily as they might go to a German port, however distant from their home.

In view of this fact, I was somewhat surprised to learn from a British gentleman who called on me the other day that within a fortnight he had succeeded in booking six orders for British-made aluminum rotary presses without exhibiting his machine. Indeed, the first customer happened to be familiar with London and therefore had no objection to going there in order to see the machine at work, after which, being satisfied with the result, he placed his order. The agent now, with the order in his pocket, simply produced this order to other prospective customers, and the name of the first firm being avowedly of high renown, he had little trouble in satisfying others of the merits of the machine in question.



PART OF FORESTRY EXHIBIT.

Photo by F. C. White. Patented July 5, 1904.

This experience is exceptional, and I would not by any means suggest to American makers trying the same thing in their turn. For, first of all, the superiority of American workmanship and the solid construction must be seen to be fully appreciated. American machinery as a rule is quoted at considerably higher prices than that made over here; and it will be agreed that, even when patriotic sentiments play as little a rôle as they actually do with German printers as far as machinery is concerned, it is no wonder that they want to see why the American machines are entitled to a higher price.

The best advice I can give to American firms looking for German trade is to exhibit at least some classes of their products right here, if possible in running order, as this will best give an occasion to study them at ease and repeatedly. Then invite the printers of Germany and Austria to your exhibition, and you will find that they are willing and prepared to give you a fair chance.

The metropolis of German book printing is Leipsic, while

as to newspaper and job printing Berlin heads the field. So, in order to reach the proper parties at the very outset, machines for newspaper work had best be exhibited in Berlin first, while those more particularly designed for bookwork should be exhibited at Leipsic. In the latter city the *Buchgewerbehaus* offers the best imaginable place for exhibiting purposes, as it contains a large exhibiting hall for that particular purpose at reasonable rates. I understand that the manager of the *Buchgewerbehaus*, Mr. Arthur Woerlein, who is also in charge of the German exhibit in the Liberal Arts Building at the St. Louis Purchase Exhibition, will be in St. Louis at the end of July, so interested parties may arrange with him right there.

As a striking example of the soundness of my advice, I might cite the Lanston Monotype, which was exhibited at the Leipsic *Buchgewerbehaus* in May, and now, after only eight weeks' exhibition, is credited with fourteen bona fide orders for early delivery. That the orders have not been executed yet is attributed to the Monotype Company's oversight in not having prepared a sufficient supply of German-face matrices. Punchcutting being a rather complicated affair, even with the help of Benton-Waldo cutting machines—for designing and drawing, as well as patternmaking, being essential, too—Ger-



"CREATION," ON THE PIKE.

Photo by F. C. White. Patented July 5, 1904.

man printers have to use their patience before they have the full benefit of the Monotype's capabilities.

If I were asked what kind of American printer's machinery would have the best chances in the German market just now, I would say sheetfeeding apparatuses for flat-bed printing-presses, flat-bed web perfecting presses suited for papers of limited circulation, and aluminum rotary presses. We have all of them here, sure, but there is little doubt but that a comparison with machines of American make would result in profitable business.

THE INLAND PRINTER is eagerly scanned on its arrival every month, and I have received many valuable suggestions from its interesting columns.—Walter Black, Windsor, Ontario.

COLOR IN THE GRAPHIC ARTS.*

THIRTEENTH PAPER.

THE most important of the green metallic colors used in printing is chrome green. There are different varieties, whose composition varies, but all are valued for their vividness of tint and their great—if not always equal—permanence and power of resistance.

The purest and most valuable chrome green is the pure oxide of chromium, obtained by heating chromate of mercury or chromate of ammonia. But this manner of production is too expensive to be of any practical use, and Guignet's process is employed, in which potassium bichromate is melted together with boric acid at a red heat, the molten mass lixiviated with water, and the residue pulverized. The color thus obtained is called Guignet's green, and is remarkably delicate, though brilliant and very opaque. It is fast to light and air and can be mixed with any other colors; it is, however, very expensive, and is therefore only used for special purposes. The substitution of borax or other cheaper salts for the somewhat expensive boric acid is not permissible, all attempts (except with the addition of arsenic) having shown that the shade suffers thereby; it gains in brilliancy, on the other hand, in proportion to the excess of boric acid.

Hydrate of chromium comes upon the market under the names of Mittler's green, emerald green, Pannetier's, Plessy's and Schnitzer green; it may be pure or combined with phosphoric or arsenic acid.

These two varieties of chrome green—chromic oxid and chromic hydrate—are almost absolutely permanent, and on this account are principally used in printing valuable papers, such as banknotes. They are included in the general name of *vert solide*. The material is extraordinarily hard and difficult to pulverize, but the prepared color has excellent printing qualities. The pure chromic oxid greens can be distinguished from those of different and complex compositions by their property of remaining unchanged when heated with an alkaline liquor, or lye, while the latter turn brown. The pure chromic oxides can be melted into a vitreous flux, which takes on a color similar to that of the emerald, whence the name emerald green.

The colors, in general, which we have from the manufacturers of our industry under the names of chrome green, Milori green, green cinnabar, etc., contain chromium, indeed, but not pure. They are mixtures of chrome yellow—chromate of lead—with Milori blue. As the proportions of the two constituents can be varied at will, the shades obtained are, of course, very numerous. To produce the dark sorts, called Russian green, indigo and lampblack are mixed in. Milori green and silk green are the brighter and better sorts, consisting almost exclusively of chemically pure chrome yellow mixed with Milori blue. The varieties of medium and poorer quality are called simply chrome green, and gypsum, alumina, heavy spar and kaolin are often mixed with them for cheapness' sake. To obtain pure green shades from these mixtures it is necessary to employ perfectly pure, light sulphur-yellow. Darker yellows would give the color a brownish tinge. Dark chrome yellows with Milori blue give shades which approach olive green.

The mixture is made very carefully by stirring together the two colors, suspended in water, or by grinding in wet-mills. All these mixed chrome greens are varnish-proof and have the reputation of being fast to light and air, which is not, however, actually the case. In direct sunlight the green loses its depth of color and fades somewhat, a property which is explained by the conduct of Milori blue (Berlin blue). In air containing hydrogen sulphid gases the color becomes darker and duller, a consequence again of the presence of lead.

Pure Milori and chrome greens, if heated with soda lye,

* Translated from *Allgem. Anzeiger für Druckereien* for THE INLAND PRINTER.

leave a flaky brown precipitate, which, after being freed from the dissolving liquid, is easily soluble in hydrochloric acid. If this treatment does not give a clear solution, it is a sign that some one of the weighting materials above mentioned is present.

Among other green inorganic colors we will mention zinc green, which is a mixture of zinc yellow and Milori blue, producible in great purity, and Naples green, in which Naples yellow and Milori blue are combined. The light ochers can also be employed, and in all cases the choice of shades is naturally unlimited.

Other metallic and mineral greens have at the present day no place beside chrome colors, since chrome most eminently fulfills all demands made by the graphic industries upon their colors.

In regard to green lakes, we are provided with a rich assortment, from palest yellowish green to dark blue-green, and it is not necessary here to resort to mixtures of blue and yellow. The names viridian, malachite green, sea green, light green, night green and Victoria green lake are familiar to every printer. And though the products of different manufacturers bearing the same names are for the most part at least approximately similar, yet we know that the designations of lakes are purely conventional and are at the pleasure of every manufacturer, and it would be purposeless to enter into a more detailed description of the crude materials or of the methods of manufacture. Some of the green lakes are very brilliant; a few will take varnish and are comparatively fast.

Here closes the consideration of the bright colors, and it only remains for us to give some attention to the color—using the word here in a practical, not a physical sense—whose use, in point of quantity, far exceeds that of all others taken together, namely, the black color commonly called printer's ink. A clever man has said that printer's ink and soap share the characteristic of being a gauge of the culture of a country. This is not saying that the benefits brought to reading humanity by printer's ink are necessarily and always the expression of the highest culture; the ink is as patient as the paper with which it is so intimately united.

The material which gives the black printing color is lampblack, or soot. This is, in a greater or less degree, pure carbon. Of all colors the most important and extensively used, it is at the same time the most ideal for graphic purposes which can be imagined. Lampblack is fast to light and air, and proof against all influences—aside from actual destruction—to which printed matter can be exposed. It is varnish-proof, and, being amorphous, has the qualities of fulness and opacity in the highest degree. It mixes thoroughly with varnish without dissolving, is easily ground, prints readily and has no effect upon the varnish upon any other colors of whatever nature which may be mixed with it, upon the paper, or upon types or forms of any material.

Lampblack is manufactured in different qualities. In gen-

eral it can be classified as common, medium and fine, the latter being manufactured from gas.

As simple as the production of ordinary lampblack may appear—and this is simple only in appearance—the preparation of the finest varieties is extremely complicated and expensive.

Lampblack, or soot, is, as has been said, pure carbon; and it is evident that the materials for its production are those which contain the greatest possible amount of carbon in an easily separable form. This is the case with organic substances of all kinds, and especially with those which consist exclusively or essentially of carbon and hydrogen, such as fats, resins and oils of animal and vegetable origin, and these are to an almost exclusive extent the starting point in the manufacture of lampblack.

Our domestic and industrial fires generate a vast amount of soot, often more than is desirable for many reasons. But this

product can not be utilized for coloring purposes, as it not only contains ashes and fine particles of coal, but is also saturated with combustible oils and gases. Such a material is naturally useless for graphic purposes. It is required of lampblack that it shall be dry and odorless, charged neither with water nor combustible matter, and free from the slightest trace of any foreign substance, such as ashes or sand. It must not cohere in a ball when pressed together in the hand, but the single particles must fall lightly

soot, often more than is desirable for many reasons. But this To test lampblack for the presence of combustible matter, or empyreuma, a somewhat compressed sample is heated in a large and long test-tube. The empyreuma is distilled by the action of the heat, cooled again on the sides of the tube, and deposited there in dark, oily drops, or as a ring of grease. Another test is to make a little heap of the lampblack upon filter-paper, and pour benzine over it. The benzine will dissolve the empyreumatic constituents, and soak into the paper, which, after the evaporation of the benzine, will be yellow where the liquid touched it.

Before we enter upon the details of the manufacture of the different varieties of lampblack, let us observe its chemical properties, which are especially interesting. It is coal, or more strictly speaking, carbon—thus what chemistry calls an element. Carbon is indeed one of the most widely distributed elements. It occurs very extensively in the form of carbonic acid, partly free in the air or issuing from volcanic ground or mineral springs, and partly in combination with minerals, in the form of chalk, dolomite, etc.; also combined with hydrogen, in liquid or solid form, as asphalt, ozokerite, petroleum, bitumen, etc.; and, finally, in the enormous deposits of peat, bituminous coal and anthracite, the fossil remains of prehistoric nature. Graphite and the diamond are pure carbon, anthracite almost a pure form.

In addition to the above-mentioned natural occurrence of carbon, methods of separating it from its organic compounds were early discovered. It has been obtained for various uses



HAGENBACK'S, ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

from animal and vegetable substances—blood, bones, wood, grapeskins—by a process of heating which brings about partial decomposition.

Carbon is artificially produced by heating, as we have just said; we burn the carbonaceous substance. Combustion is, as we know, a chemical action; it is rapid oxidation, that is, combination of the substance with oxygen, accompanied by the phenomenon of fire. If the substance oxidized is not volatile, or its constituents are not made so by the heat, there is only a glow. Charcoal and some metals burn in this way even in pure oxygen; but illuminating gas, oil, sulphur, bituminous coal and ozokerite burn with flame, because they are either themselves volatile or evolve products which are so.

A flame, that is, a burning substance, may be luminous or non-luminous. If oxygen is mixed so intimately and abundantly with the substance that there is more than enough for perfect combustion, oxidation takes place very rapidly and there is no light to the flame. But if, on the other hand, oxygen must be drawn in from the air to support and complete combustion, the process goes on more slowly, and there will be a short period between beginning and end when the particles of the burning body are at white heat, causing illumination of the flame. If this theory, proposed by Davy, is correct, substances in a glowing state, not yet entirely consumed, must be obtainable by sudden cooling, thus being made impervious to the action of oxygen. As a matter of fact,

this can be proved in the simplest way by holding some cold object in the luminous flame. A plate held in the flame of a candle will be coated with soot, or, more accurately speaking, with carbon, kept back from complete oxidation by the sudden cooling. If the plate is kept in the flame until it has reached the temperature of the latter, the deposit of soot will no longer appear, provided that free access is given to the oxygen of the air. In this experiment lies the theory of the manufacture of lampblack; we obtain it by subjecting carbonaceous substances to partial oxidation, or combustion.

The final product of perfect oxidation of carbon is carbonic acid, the familiar colorless, odorless and tasteless gas; and in the manufacture of lampblack we have to guard against the development of this gas in large quantities.

CAN NOT AFFORD TO MISS ONE NUMBER.

I have been getting THE INLAND PRINTER from a newsagency, but they skipped one or two numbers, and as I can not afford to miss even one number, I inclose my subscription.—H. C. May, foreman, Star Printing Company, Monroe, Louisiana.

THE CHASE.

Aspirant—"I wish to pursue a literary career."

Editor—"Well, do. If you ever catch up with it, drop in and let me know."



ON THE OSTRICH FARM, ON THE PIKE.

Photo by F. C. White.

Patented July 5, 1904.

ent. All fowls, without distinction of sex or age, sit occasionally—in the dust on a hot day, for instance—but only adult females ever 'set.' Moreover, a hen is 'setting' whether, at a given moment, she is on her nest or walking about in search of something to eat. I have seen three hens 'sitting' in one nest, and only one of them was 'setting,' the other two having gone there to lay. How can I express this idea without using the word forbidden by the purists?" That, now, is a good letter, written from large knowledge of its subject, and based, too, on accurate theories of language. It doesn't convince us, indeed, that we should fall in with rustic usage, but it nearly, if not quite, persuades us that the word sharps are all wrong in their condemnation of "setting" as applied to hens. It would be far from the first or the thousandth time that they have corrected what Mr. Bryan calls the "common people" when the latter were right, but, until the experts and the eminent ones who follow—or precede—the experts realize their error and reform, the rest of us must humbly submit.—*New York Times.*

NEARER ITS REAL WORTH.

Kindly extend my subscription to THE INLAND PRINTER for another year from the date of expiration. Could not get along without it, and will therefore register my remittance before the price advances to \$3 per year—which I will admit is nearer its real worth.—*Don F. Cochrane, the Hartford Day Spring, Hartford, Connecticut.*

DO HENS "SET" OR "SIT."

Country doctors may not know everything, particularly in the estimation of urban specialists, but what they do know about a vast number of things, being usually based on experience and common sense, is very apt to be useful. Therefore, we are not at all surprised to have received from a medicine man up in New Milford, Connecticut, whom we will call Doctor Wrong because he did not want his name used, and "Wrong" is just as far from his true name as it would be possible to get, a most illuminating letter on the vexed question whether hens "sit" or "set"—a letter vastly better than anything recently written on the matter by amateur philologists, including ourselves. Doctor Wrong begins his defense of "setting" hens by calling attention to the fact that the sun and other celestial bodies are allowed to "set" as often as they choose, without complaint from anybody, and he thinks that this is justification for setting hens to do the same, on the authority, as he explains, "of common usage among those interested in the subject." There is something in that, perhaps, but not much, in our opinion, and the doctor does much better with his case when he says: "Another reason for the use of 'set' in talking about hens is that it is a necessary word, without a synonym. A 'setting hen' on an empty nest or one containing only artificial or sterile eggs is not 'incubating' anything, but she is 'setting' for all that. 'Sitting' expresses an idea altogether differ-

ELECTRICAL EQUIPMENT OF THE GOVERNMENT PRINTING-OFFICE.

THE *Electrical World and Engineer* contains an interesting article on the subject of the electrical equipment of the machinery in the Government Printing-office, from which the following excerpts are taken:

Not only with respect to external dimensions and floor space, but in regard also to number of employes and extent of output, the Government Printing-office at Washington, D. C., is fully entitled to claim the distinction of being the largest printing-office in the world. The American love of mere bigness is gratified in every figure that one can cite about it, while in equal degree the American passion for doing everything by machinery and mechanical appliances is manifested

article, so that the interior spaces of the vast area get their share of outside light. All told, there is not less than eight acres of floor space, and of this six acres is available for actual working purposes. The interior court is 30 feet wide and 167 feet long, and the power-house at the northwest corner completes the rectangle. The framework is of steel, over twelve million pounds having been employed, and the stories all 16 feet apart from floor to floor, with an approximate distance of 12 feet from center to center of the window spaces. The iron and steel structural work is covered chiefly with fire brick, and the substratum of all the floors is brick and concrete. The main entrance on North Capitol street is of richly ornamental character in gold, tile, mosaic and marble panelings and stairways, with a pedestal at the main stair flight to be occupied in all probability by a heroic bust of Franklin. It is at this



NEW GOVERNMENT PRINTING-OFFICE.

there in every respect save one, namely, the use of typesetting machines. Electricity has been called upon to discharge all the vital functions of light and power, as well as to furnish heat in novel and convenient manner. The display of the flexibility and resourcefulness of electricity in all parts of the plant is, indeed, a fascinating study. The work here done is done in such a way that he of all men whose heart it would most have rejoiced was at once this country's typical printer and pioneer master electrician—Benjamin Franklin himself.

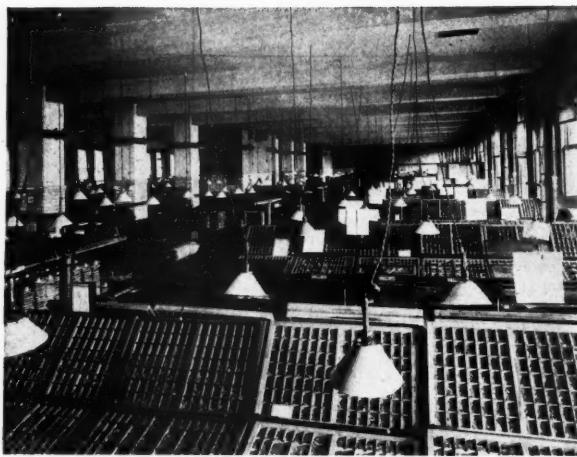
Standing in a section of the city that is otherwise devoid of large buildings, the office looms up in dominating proportions that gain by the clear vistas, and its huge red pile is a notable landmark of the National Capital. Many of the public offices in Washington suggest by their exterior a bureaucratic nature and a devotion to clerical work; but whether by design or not, the printing-office wears a utilitarian air that well befits it without marring its quiet and unostentatious dignity of aspect. The building of red brick, with terra cotta and sandstone trimming, has a front of 175 feet on North Capitol street and a depth of 408 feet on G street, and has a height of seven stories, exclusive of deep basement and loft. It is nearly a hollow square, as shown by one of the floor plans in this

point that interior decoration is concentrated, and but a few steps away everything is sternly and severely strong, for use, not show. There are numerous wide halls and stairways throughout the building, all strictly fireproof, in steel, slate, etc., and there are over a dozen elevators which also afford means of entrance and exit for the 4,000 employes under Public Printer Palmer's administration, as well as for the vast quantities of material handled.

At the first glance the expenditure of \$6,500,000 annually here on government printing may seem fabulous, but a brief analysis of the work done and stock carried by the office reveals conditions and capacity that attest the extraordinary practical importance of the plant as one of the elements of national diffusion of intelligence. When we find over four thousand employes, to say nothing of visitors and business callers, we appreciate the necessity for the eight electric passenger elevators, all of which could handle the whole crowd from the first to the top floor every twenty minutes. When we learn that the annual consumption of paper, for book printing alone, is 100,000 reams flat, and 110,000 reams in rolls; that 3,000,000 sheets of bristol and card board are used; that 1,700 reams of cover paper, 35,000 reams of writing paper, 1,700

reams of typewriter paper, 4,700 reams of manila and tissue paper, and 10,000 reams of coated book paper are used up each year — then we grasp the utility of the five big freight elevators, all electric. One of these at the sidewalk, to carry paper from basement to first floor, will lift 6,000 pounds 100 feet a minute. Another of the freight elevators has a capacity of 10,000 pounds 150 feet a minute. The other three will each handle 5,000 pounds 350 feet a minute. It will be seen at once that the office in elevators alone has the capacity of a good-sized electric railway for passengers and freight, and needs it all.

Looked at from the other standpoint of output, and disregarding the other items of work within the office as a self-sufficient organism, it will be seen that the data are again extraordinary. A consumption of thirty to thirty-five tons of paper daily on the presses, all run by electric motors, tells the story in one way. The fact that 700,000 volumes of departmental reports are carried in store, ready for distribution, tells it in another, for each volume has to be composed, proofread, printed, folded, bound, labeled and followed through to storage or to the proper depositories and channels of distribution. Then there are such



SPECIAL FIXTURES OVER TYPE CASES.



VIEW IN PROOFREADING ROOM.

incidental items as the *Congressional Record*, with a daily circulation of 23,000, while Congress sits, a single issue having reached 192 pages. The edition hereafter will run much higher, but the last copy must be off the press to catch the morning mail trains around 5:30 A.M. Such regular work is intensified by sudden demands for special printing required by Congress, to meet which all the resources of the office are strained and the electrical plant is driven to its limit. The issuance of the famous report on the blowing up of the Maine is an instance. Consisting of 298 pages of text, twenty-four full-page engravings, and one lithograph in colors, and the manuscript being received at 6:30 P.M. one day, a copy lay on every desk in the Senate and House next morning at 10 A.M. As to the speeches of members of Congress printed in pamphlet form from the *Record*, they run into the tons and the millions. Moreover, there are other daily issues that must come out on time, hot from the press, as any "yellow journal," and even the United States Supreme Court has its daily with a select circulation of some three-score copies. Bills again use up a tremendous lot of paper and ink and electricity, for the passion to regulate everybody else by legislation never wanes, as is evidenced by the ghastly fact that in last

Congress there were printed 8,025 Senate bills and resolutions and 18,420 from the House, of which 1,384 became law, when at least one copy to be filed with the Secretary of State had to be printed by special motor-driven presses, on parchment. Every week the work of the office is augmented by the issuance from it of the patents just out of the United States Patent Office, and the weekly number of that Liebig's extract of invention, the *Patent Office Gazette*. The printing-office has had at one time twenty tons of type and rulework standing for the United States Census Office; while its ability to respond to calls for new editions, etc., is shown by its storage vaults under the sidewalks, with a capacity already pretty well occupied in the new building, for 2,000,000 electrotype plates, every one of which has been, or will be, made by the office's own equipment. Facts of this kind could be piled one on the other, column after column, but the data now quoted will probably suffice to illustrate at once the scope and quantity of the work accomplished.

The elevator plant consists of thirteen large machines, eight of which are for passenger service and five for freight service, and two form lifts, which are automatic push-button elevators for carrying forms of type between



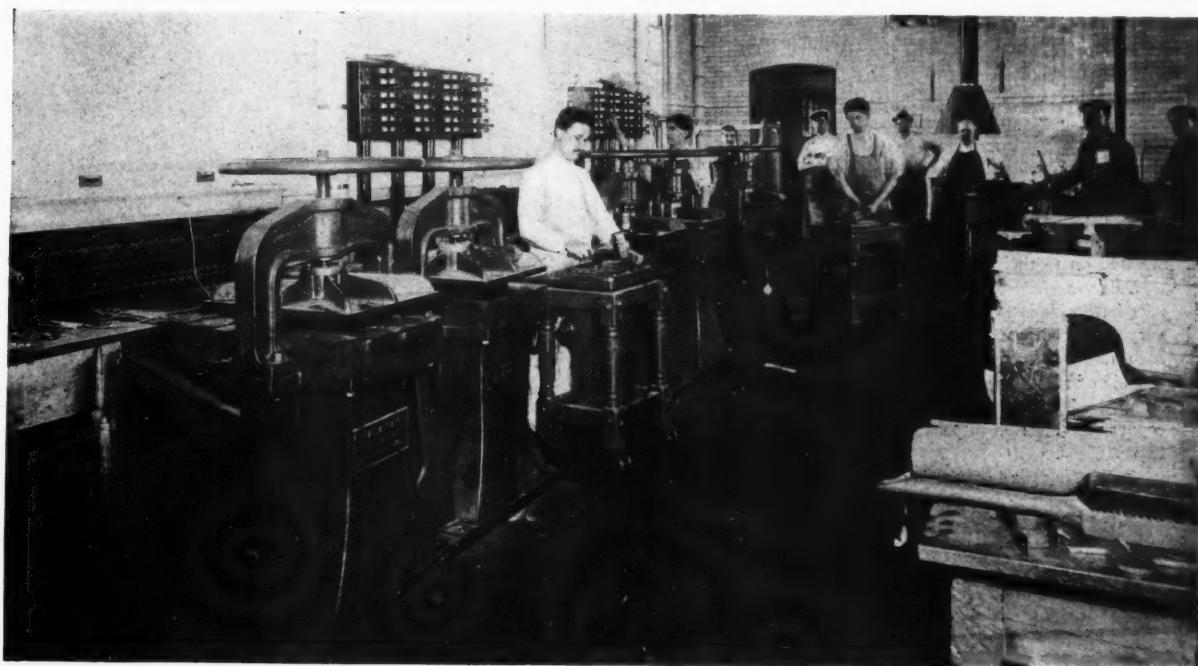
VIEW IN COMPOSING-ROOM.

the composing-room and the pressroom floors. On the form lifts exact stops are made from a speed of 300 feet per minute by the automatic slowing device, which operates only at the landing for which the car is destined. At the same floor a signal lamp remains lighted and the car is held until the load is removed or put on and the door closed, when the car may be directed to any other floor. The cars are 4 feet by 6 feet 6 inches, so that a large chase can be handled quickly. The passenger cars have bronze cages and other parts are made to correspond in finish. Throughout the work is of the highest grade, and the operation of the cars is prompt and at the same time exceedingly smooth.

Views are shown of the lighting in the proofreading and composing rooms, where there is a maze of drop lights on flexible cord supplementing the column fixtures. In the composing-room, over the type cases, Mr. Tapley has worked out and installed a simple but ingenious device, as shown in one of

melters and some other devices. It is only when one sees such an equipment as has been devised for and brought together in the Government Printing-office that one grasps fully the idea of the extraordinary flexibility and utility of electric heating. Such heating may not yet take care of a big building, but in such special applications as these it can not be surpassed or equaled for efficiency and economy. The equipment of these electrically heated appliances in the office supplants gas and steam in all processes excepting the stereotype melting-pots, which are heated by gas.

The Matrix-drying Tables.—These are employed for preparing the matrices used in printing the *Congressional Record*. The bed is supported upon a massive pedestal to which an apron is attached. The platen is controlled by a heavy double screw in yoke bolted to the pedestal. The bed and apron are heated, each having separate controllers. Great care was necessary to secure a uniform temperature over working surfaces.



STEREOTYPING DEPARTMENT — FIRST ELECTRICALLY HEATED MATRIX PRESSES EVER MADE.

the cuts, by means of which the possibility of breaking the cord or the lamp is reduced to a minimum. As will be seen, the lamp can be slid along a horizontal wire or rod which extends from end to end of the row of type cases, and even if he moves his position only an inch or two, the compositor can at once slide his lamp along the wire and it assumes and keeps the position in which he wants it without any further manipulation or attention. The handle by which the lamp and its shade are shifted about on the supporting wire can be seen over the various type cases.

The uses of electric heat in the office fall broadly into two groups or classes. One of these embraces the foundry and includes matrix-drying tables, wax-stripping tables, wax-melting kettles, case-warming cabinets, "builders-up" tool heaters, case-warming table, wax-knife cutting-down machine, "sweating-on" machine, and soldering-iron heaters. The other class in the bindery includes embossing and stamping press heads, glue-heater equipments, glue cookers, casemaking machines, finishers' tool heaters, book-cover shaping machines. This is a remarkable range, but in addition and outside these divisions we find the pamphlet-covering machines, the sealing-wax

Wax-stripping Tables.—After the cases have been used to make electrotype shells, they are put upon the stripping tables which melt the wax. The wax is collected in a gutter, which empties into the wax kettles. A variable temperature within moderate limits is desirable according to the amount of work to be done.

Wax-melting Kettles.—The wax is collected in these from the stripping table and freed from graphite and dirt, and freshened and tempered. A pair of kettles are placed side by side and attached to a drip pan to facilitate this process. The drip pan is attached to the stripping table on one side and to a pouring table on the other side. The heaters are arranged to give equal temperatures to the walls of the kettles and to prevent scorching and unnecessary destruction of the volatile elements in wax.

Case-warming Cabinet.—Before the cases are put under hydraulic presses, the wax is softened at a moderate temperature so as to give accurate impressions. The warming cabinet is a chamber with racks in which a number of cases may be put to soften the wax. Electric heaters are so distributed as to give a uniformly diffused heat throughout the chamber.

Case-warming Table.—In the case-warming cabinet the wax is softened equally throughout. The case-warming table is designed to heat the case on the upper surface only so as to secure a firmer backing. A heated plate is placed horizontally above the table upon which the cases rest with the wax films upward. The heating is effected by radiation from a uniformly distributed energy surface.

Wax-knife Cutting-down Machine.—After the cases have been under the hydraulic presses, the wax is uneven and ragged around the impressions. This machine has a movable bed upon which the case rests. It is then passed under a carefully heated knife, which removes all projections without defacement. This is an instructive example of the greater refinement in processes which has been made possible by electric heating.

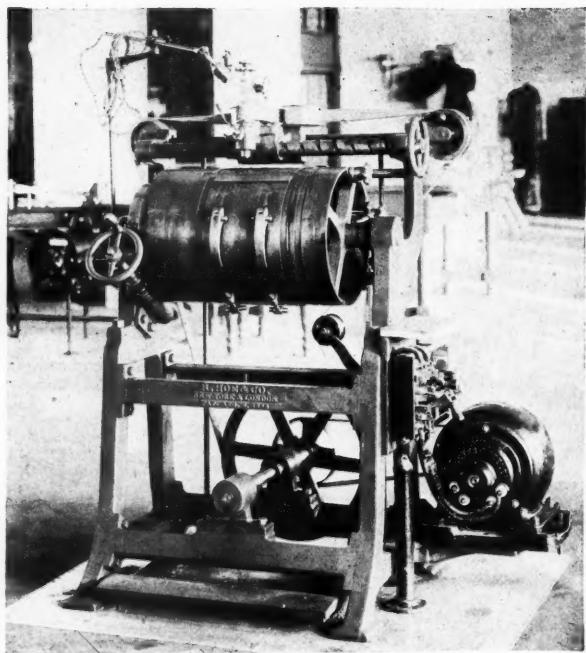
Builders'-up Tool Heaters.—Before the case is put in the electroplating bath, it is necessary to build up parts of the surface by melting wax to run upon different points. This is done by heated copper tools. These tools are heated upon hooded electric stoves provided with broad tool supports.

Sweating-on Machine.—In some classes of work, it is more desirable to mount electrotypes upon metal backs than upon boxwood blocks. Stereotype metal blocks of equal thickness are heated upon an electric plate with a film of solder and flux between the block and the electrotype. When the solder film is melted, the block is placed under a light press which cools it under pressure. An electrically heated plate makes this process economically possible owing to equal temperatures over the whole surface, so that several electrotypes may be sweated on to their respective blocks at once.

Soldering-iron Heaters.—To correct electrotypes and insert new letters, it is necessary to use light soldering irons heated very hot. Electric soldering irons with cords attached had been found unsuitable for this work. Soldering-iron heaters capable of running continually at a high temperature were then adopted. The heat is controlled by varying the voltage. The coppers are inserted in pockets to be heated, each heater having two pockets.

Embossing and Stamping Press Heads.—Stamping and embossing require a variable, uniform temperature in the press heads to increase the production to a maximum. The heads have to be strong and the heaters uninjured by shock. Each press is equipped with a heated head and controller complete.

Glue-heater Equipments.—The glue heaters are inserted flush in the benches. The water bath and glue pot are removable. A cover is provided which leaves the bench smooth for stacking books to be bound when the water bath is taken out and the cover put on. A hook is arranged on the bottom of



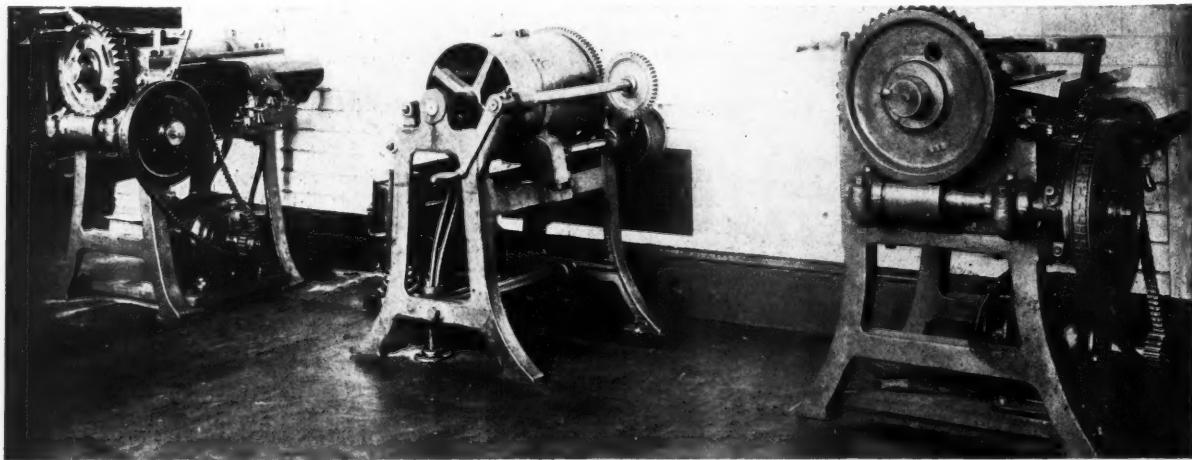
ROUTING MACHINE IN STEREOTYPING DEPARTMENT.

the heater for alternately holding the cover and the water bath, and the glue pot. The heaters are of minimum heat capacity, and heat by conduction and convection in an insulated chamber.

Glue Cookers.—Glue can be prepared in large quantities in these cookers so that there is no need for the men to waste time waiting to make glue in small quantities. Large kettles are fitted steam tight in a chamber built according to low-pressure boiler specifications. The apparatus is supplied with water seal, gauge glass, blow-off valves, etc., complete. The heater is designed for maximum working surface so as to be rapid in operation.

Casemaking Machines.—Book covers or cases are rapidly glued together in these machines. A large, shallow glue pan is heated by a water bath to which electric heaters are attached. These heaters are in sections for facility of control and temperature regulation.

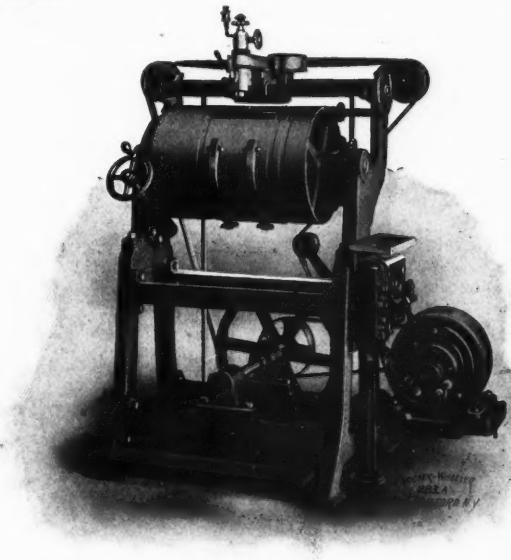
Book-cover Shaping Machine.—The book covers are rounded at the back by machine so as to be smooth and of



SHAVING AND BEVELING MACHINES FOR CONGRESSIONAL RECORD AND SPEECHES.

uniform appearance. In rounding, as, for example, the backs, the glue has to be softened so that the case will retain its proper shape. As the rate of working is fast, a high temperature is necessary to secure the proper relation of heat to speed.

Finishers'-tool Heaters.—In gilding and in burning sheepskin for finishing covers of various patterns, tools of various sizes and shapes are employed. The temperature range is very great. The maximum is high enough for pyrography, the minimum affords a low heat for gilding. Where pyrographic heat is required, small recessed plates are heated very hot, upon which tools of varying design are heated by conduction. These heated plates are controlled by variable voltage. In addition, removable plates are provided to accommodate the several patterns of tools employed. It may be noted that in the branch bindery at the Library of Congress, the heated plates are placed vertically above each other in an insulated chamber, with projecting flanges for supporting handles. Variable temperatures in the chambers are secured by varying the amount of heating surface.



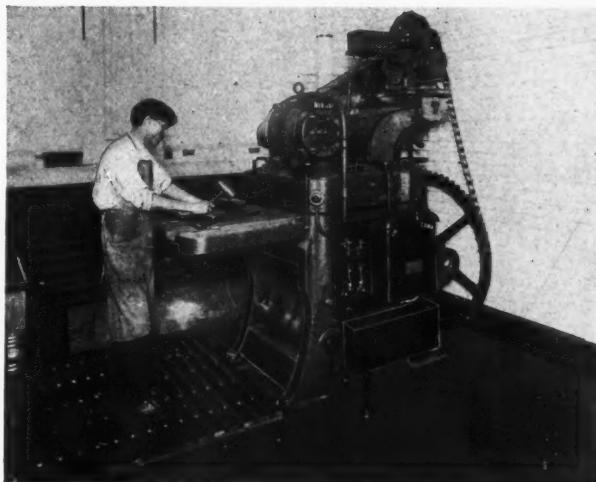
ROUTER FOR CURVED PLATES.

Pamphlet-covering Machines.—The pamphlets prepared in infinite number are covered by machines which rapidly glue the backs and place the paper covers on. The backs of the pamphlets are glued by passing over a wheel which turns in a large shallow glue pan. The glue pan is of heavy construction and so designed with relation to mass and heater surface as to require no water bath.

Sealing-wax Melters.—These are small heated tools used to melt sealing wax in situ and smooth the wax so as to prepare it for the seal, giving a neat, strong wafer.

Work on this large and unique installation was begun in a conservative way in 1898. Each year, as results became conclusive, small additions in various lines were tried. The sole consideration, aside from durability of heating appliances and depreciation factor, was whether a variable controllable temperature increased production sufficiently to pay for the greater cost of the heat required. The answer was in the affirmative, and electric-heating appliances have now been used in every process requiring heat excepting the stereotype-metal pots.

Mr. Tapley, the chief electrician, who for two or three years past has been giving ceaseless attention to the prob-



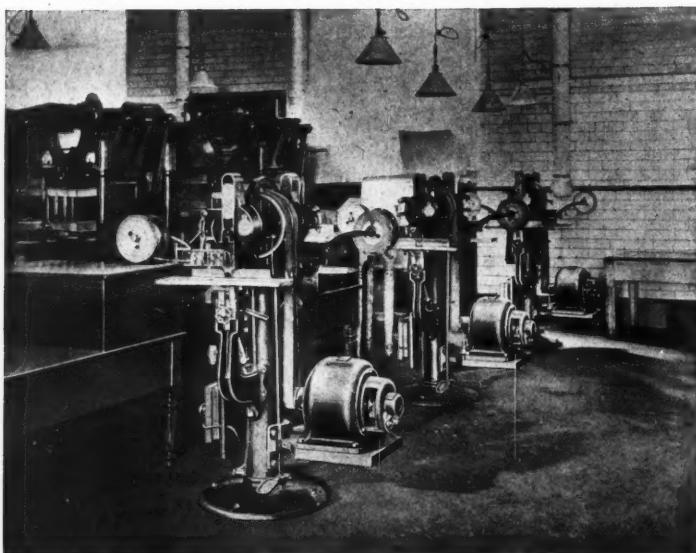
MOLDING-PRESS IN FOUNDRY.

lems connected with the plant, is authority for the statement that it would require a good week to give but a few minutes to each of the constituent items which make the largest printing-office in the world such a remarkable example, also, of the successful application of electricity to the printing and graphic arts. Mr. Tapley has had to give more attention to press-driving than any other question, and his classic paper on the subject of the application of electric motors to running press machinery, presented before the electrical section of the Franklin Institute in 1890, still remains one of the best treatises available in regard to the economies and other advantages of the electric drive. Now, five years later, its wealth of detail and experience renders it of continuing value, and it might well be quoted here. Many of the arguments and ideas then advanced have become embodied in current practice and find exemplars in the enlarged and new plant under review. We may venture to quote from Mr. Tapley as follows: "The advantage to be gained from changing over from belted, steam driving to individual electric motor for printing-press work is not alone in power saved, but better grade of work, less spoiled sheets, cleaner, healthier rooms for employees, less repairs to machinery, and most of all an increased product without a corresponding decrease in value of presses by running at too high speed." This, indeed, we might supplement



ELECTROTYPE-MOUNTING APPARATUS.

THE INLAND PRINTER



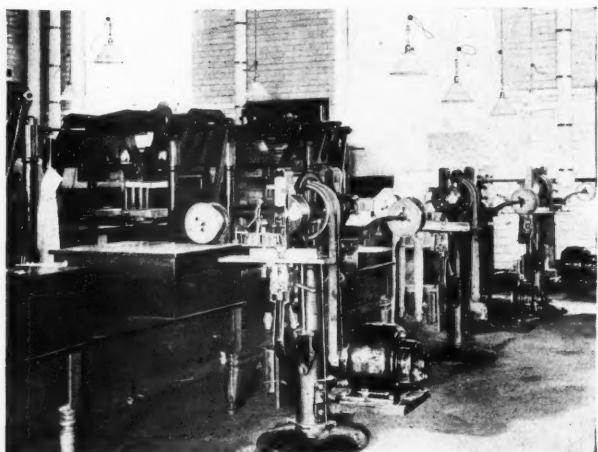
BOOK STITCHERS.

by quoting with renewed emphasis his remark then also made: "There has never been a hitch in the motive power; not a motor has given out. In fact, such a freedom from interruption of power has never been known in the history of the office as during the past three years, or since we adopted electric power." It will be remembered that in the opening portion of this article we dwelt upon the vital importance to the Government of uninterrupted operation, and cited a number of instances as to the publications, daily and of other periodicity, that must issue punctually from this wonderful bureau of intelligence and information.

The Government Printing-office was one of the first establishments to take up the direct application of motors to printing machinery, and a more thorough study of the subject has probably been made at this plant than at any other plant of the same character in the world. Before the purchase of the first motors a complete investigation was instituted by the Hon. Theodore Benedict, then Public Printer, and he detailed Mr. W. H. Tapley to carry on this work, Mr. Benedict, however, taking great personal interest

in the securing of requisite information. There being only a few establishments where motors had been applied direct to printing machinery, a comparatively small amount of data could be gathered by Mr. Tapley in his search, and, therefore, many of the methods of application were original. The first specifications issued by the Government Printing-office covered the furnishing of a lot of about sixty motors and four generators and a switchboard. The motors were wound for a pressure of 120 volts, this voltage being decided upon from the fact that a large part of the load was lighting, and it was not desired to have separate generators for operating the motors.

In the original installation the motors, in practically all cases, were geared to the respective machines, this method of application being at that time considered the most advantageous. In the case of a number of ruling machines, some special speed reducers were employed and the motors of one-sixth horse-power capacity were coupled direct to the reducers. There were about thirty of



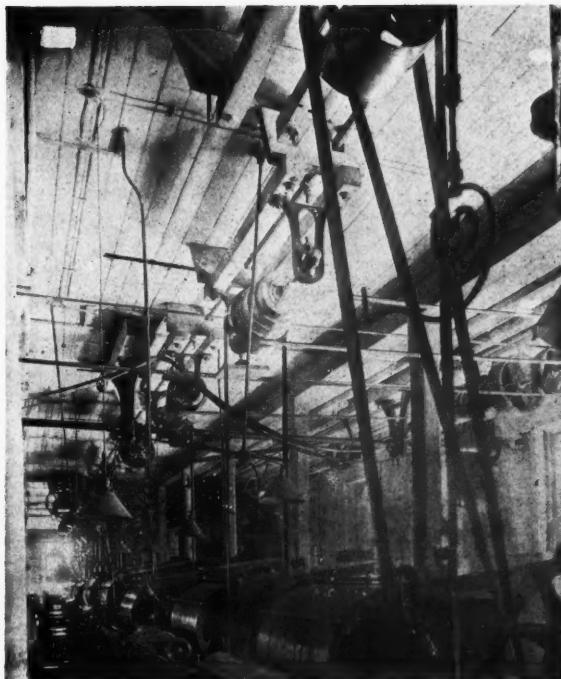
MOTOR-DRIVEN STITCHERS.



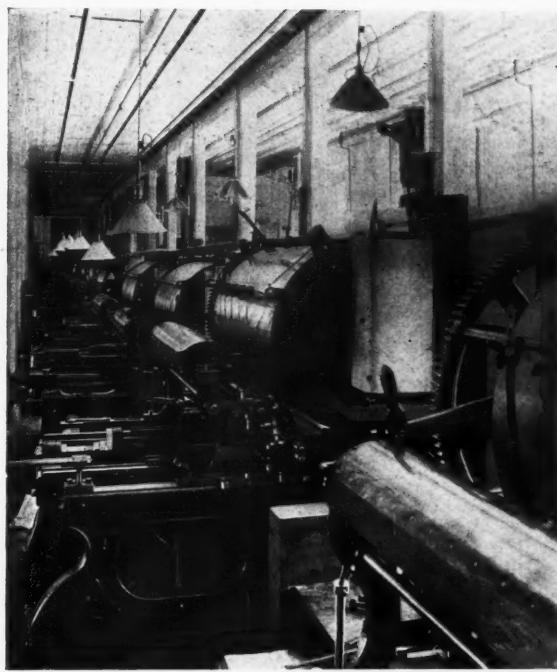
RULING MACHINES IN BINDERY.

these combinations installed at that time. In controlling the speed of the motors applied to the various presses and other machines where variation in speed was desired, resistance in series with the armature was employed, in most cases the resistance being separate from the controller. The controller was placed in a position convenient to the operator. In a few instances it was found advisable to install a motor driving a group of machines, such as in the electrotype foundry. At that time it was not deemed wise to attempt to apply motors to individual machines where they differed in character to such an extent, and especially as to the question of speed.

As a result of the benefits shown by the introduction of electric power, particularly from the point of increased output, motors were added from time to time until practically all shafting in the old buildings was eliminated. In some of the later installations direct-connected type motors were used in driving certain types of presses, such as the Huber. In these cases the motor was mounted on the press shaft, the machine being bolted directly to the frame of the press. In some of the later installations,



PRESSES EQUIPPED WITH BELT DRIVE.

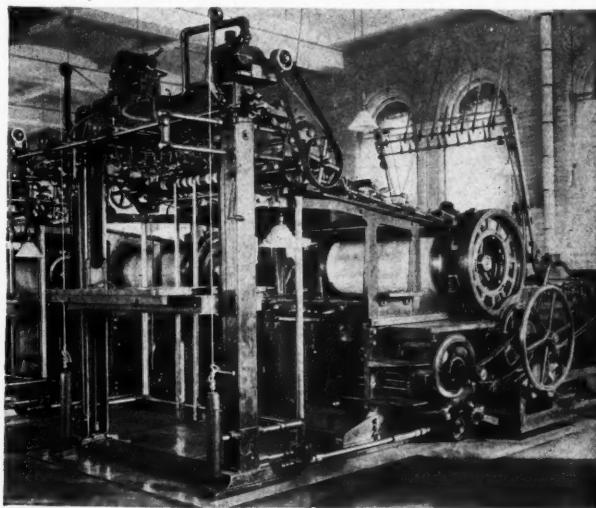


SAME PRESSES, WITH MOTOR DRIVE.

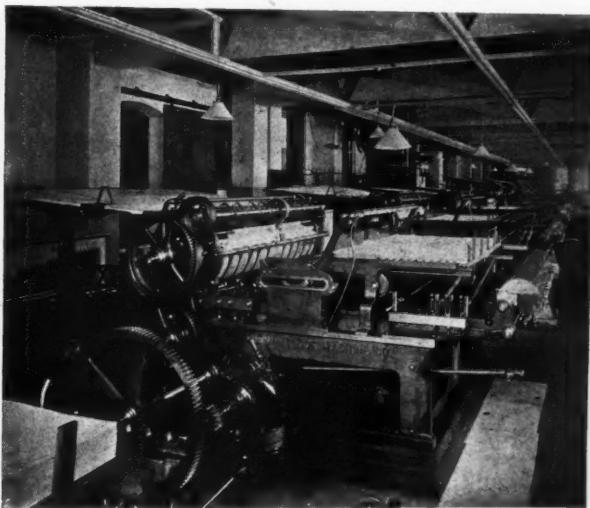
field weakening, besides resistance in series with the armature, was introduced and found satisfactory. The question of reliability being an important factor in the operation of the Government Printing-office, instead of depending on fuses to protect the motors in case of excessive overloads from various causes, Mr. Tapley decided upon the wise plan of protecting each motor with a circuit breaker. This, of course, added considerably to the expense of the motor outfits, but has been found in practice to be an excellent investment.

The electrical propositions presented in connection with the new Government Printing-office were most intricate, and all credit is due to Mr. Tapley in solving the various problems due chiefly to the tremendous proportion of current going into power apparatus. One of the most important was the con-

tinuance of the use of the existing voltage or the installation of 250-volt dynamos. After some weeks of careful examination into the various details connected with this problem, it was decided to adopt 125 volts for the new equipment station. The new office is, as stated above, the most complete and unique plant of its character in this or foreign countries. The building alone contains over six hundred motors in sizes from one-sixth to one hundred horse-power. In the new equipment many novel methods of application have been evolved, this being particularly so in the electrotype foundry, in which department every machine is individually driven as in the other departments. In the application of motors to presses, chain drivers have been largely employed, the motors (which are of the semi-enclosed type) being placed inside of the press.

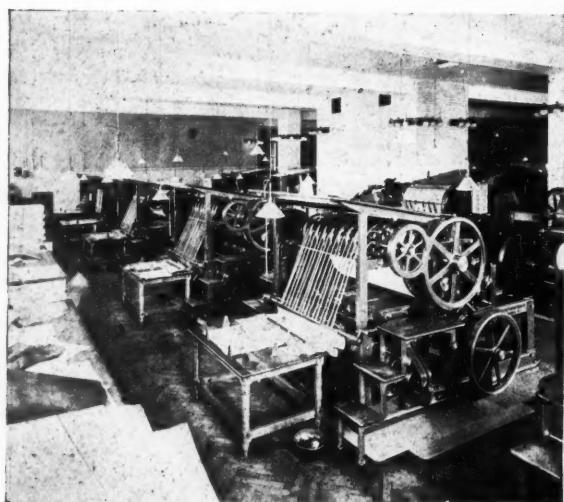


AUTOMATIC FEEDERS IN PRESSROOM.



A LINE OF TWELVE MOTOR-DRIVEN PRESSES.

THE INLAND PRINTER

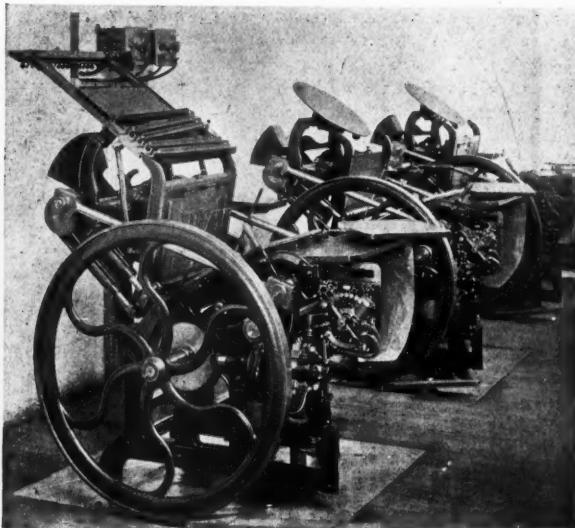


TWO-REVOLUTION PRESSES, MOTOR-DRIVEN.

In the new building there is absolutely no shafting, which fact strikes one very forcibly when making an inspection of the plant.

The power and lighting circuits are kept separate on the switchboard and throughout the building, although the pressure is the same in both. This precludes the flickering of the electric lights with every fluctuation of the motor load, and possesses advantages in the way of safety and uninterrupted service for the illuminating, independently of the conditions existing in the power system. We may well look to the Government Printing-office for typical examples of the best methods for individually driving presses and other machines employed in the printing art.

The size alone is not the only feature in which the present plant differs from its predecessor. Many modifications have been introduced in the method of drive—a large number of belts have been eliminated, and while at an earlier time gearing was regarded as the only method for positive driving, and was



ELECTRICALLY DRIVEN JOB PRESSES.

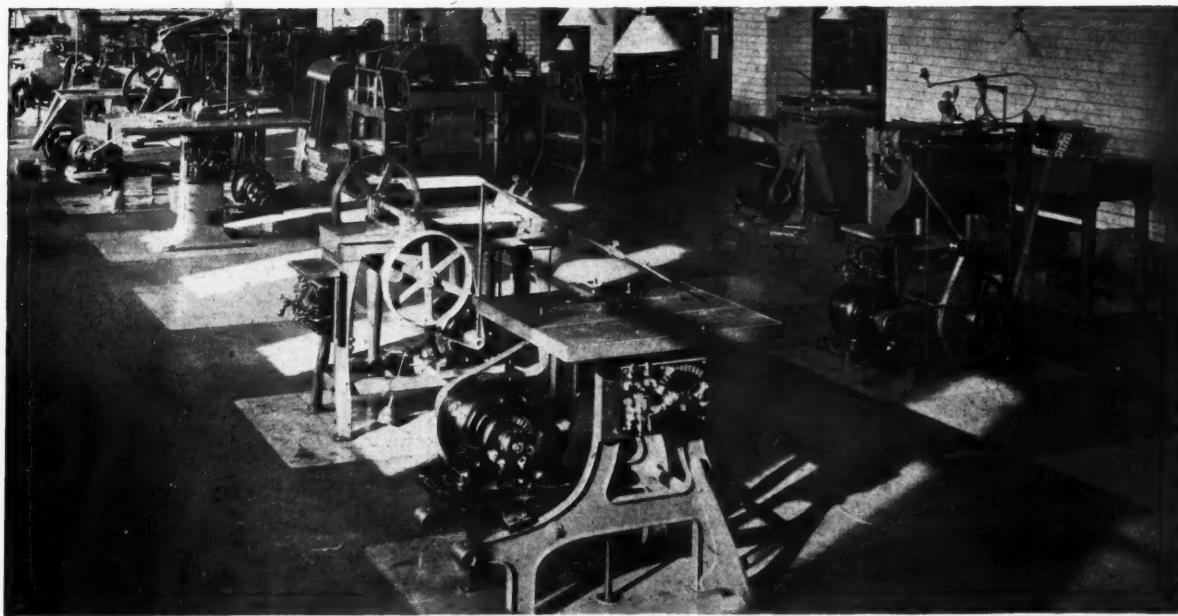
in all cases employed where it was desirable to avoid slipping, to-day but few gears are seen, the greater per cent of them being supplanted by chain connections. Perhaps the highest degree to which the perfecting has been carried is presented in the few cases where all forms of intermediate connection, whether belt, gear or chain, have been avoided by resorting to direct connection with the motor spindle. There are cases, however, where such a scheme, commendable though it may be, is entirely out of the question. Oftentimes slipping is desirable, especially if it proves to be the means of saving the motor or machine from excessive shock in ordinary running, or even more serious injury in case of accident.

For such service there is nothing to replace the old-fashioned belt, nor, indeed, is there much to be said against it when the circumstances of the machine's construction or situation allow for a reasonably long distance between pulley centers, for then the tension need not be excessive.

There are given herewith a few illustrations selected as fairly representative of the drives in use on the various classes of machinery. Each indicates somewhat the nature of the problem it involves, while the excellence of the solution speaks for itself. Features that will be recognized as common to almost all the equipments are the placing of the motor in a location where it occupies the least useful floor space, but remains accessible for examination or repairing. It will also be seen that the motor is incorporated in some way or other with the machine it drives, being invariably supported independently of the floor, walls or posts, and usually on a bracket elevated from the floor. Still another feature is the mounting of



FLAT-BED PRESSES, WITH AUTOMATIC FEEDERS.

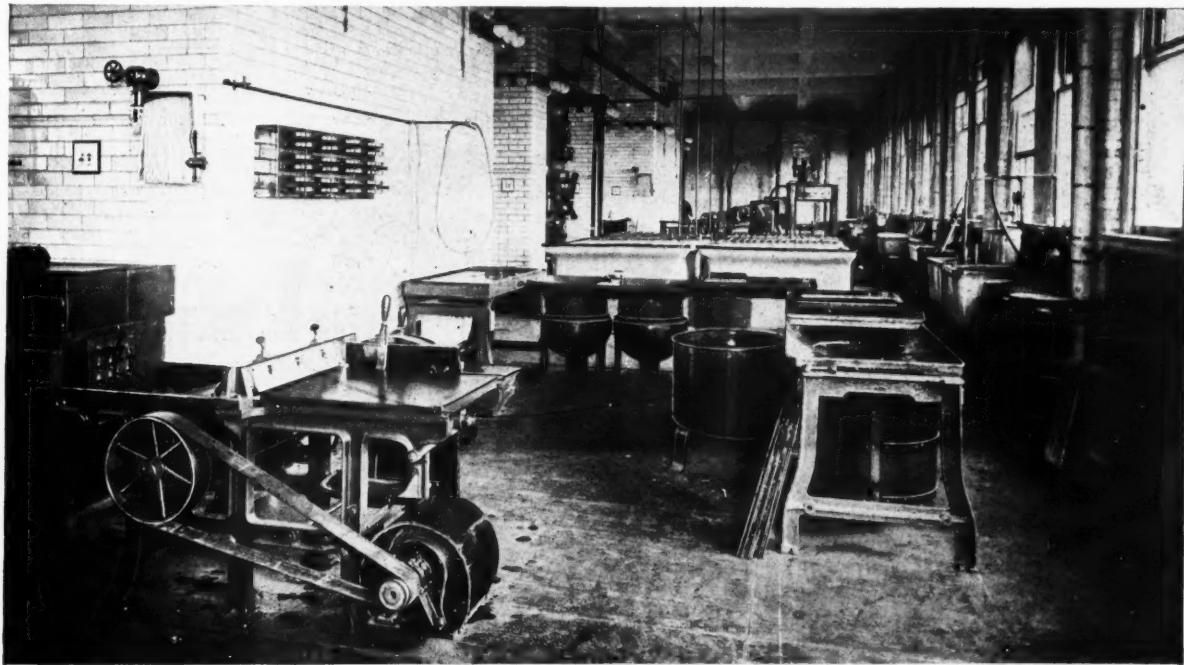


GENERAL VIEW OF ELECTROTYPE-FINISHING APPARATUS.

the controlling apparatus where it is handy, and at the same time protected from mechanical injury or from contact with dirt, chips, or, in short, anything that would interrupt or interfere with its proper operation.

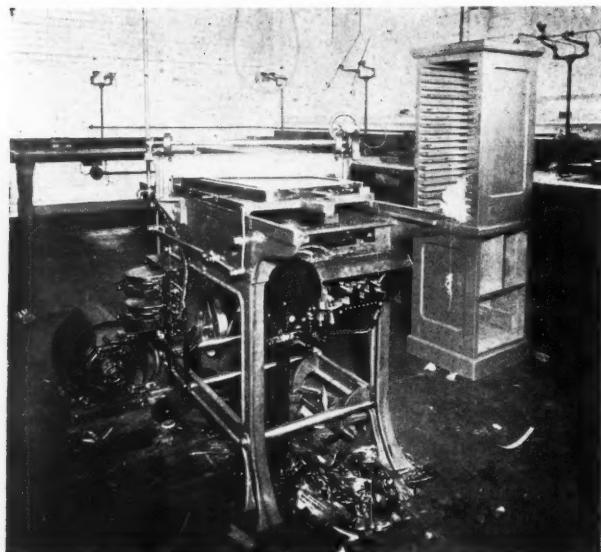
One of the most interesting departments in the building is that wherein are made the electrotypes for illustrations. As is well known, the process involves the use of current for depositing upon a wax impression of the original cut a thin coating of copper, which is then backed up with lead or white metal, and mounted on the block. Here are located the white, glazed, porcelain vats in which the wax impressions taken

from the original half-tones are immersed in a solution of copper sulphate, while current is passed through the solution, causing electrolytic deposition of free copper on the wax. There are two rapid depositors also. These are designed to do the same work, i. e., electrotyping, and to do it with greater rapidity, this being accomplished by causing the continual movement up and down of the agitators while the deposition is taking place. The principle of the action is that fresh, unexhausted copper solution is kept continually in contact with the surface, which causes the deposit to form faster. The device is an extremely useful one where rush work is undertaken,



ELECTROTYPING DEPARTMENT—WAX SHAVER AND WAX HEATING.

THE INLAND PRINTER.



CASE-SHAVER IN FOUNDRY.

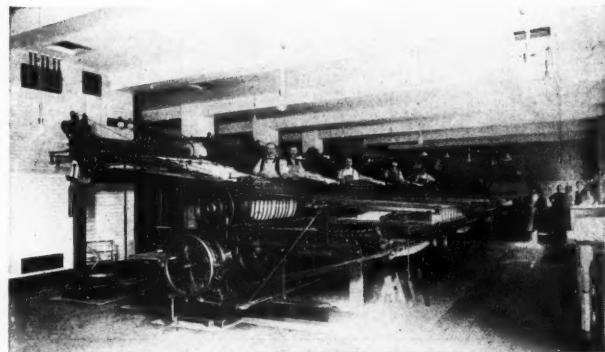
but is subject to the drawback that its work is of by no means as fine a grade as that obtained when using the slower process. The apparatus for causing the agitation is mounted on a platform over the tank and the motor-generator which serves that particular bath is located alongside.

After the formation of the electrotype plates it is necessary to trim them up before they are mounted on blocks, the machines for this work being a shaving machine for truing the back of the plate, or reducing it to a standard thickness, and a machine for beveling the edges of the plates.

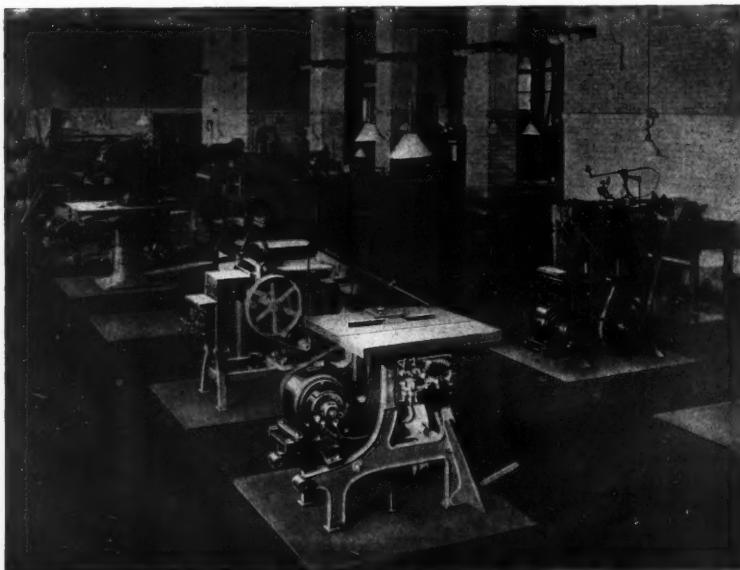
Two shaving machines, which are used on work for the *Congressional Record*, and a beveling machine, both being used in connection with the printing of speeches for the House and Senate, are shown. A feature of these machines is the protection of the controlling apparatus clearly brought out in the picture.

The card-routing machine is for routing curved plates as used on cylinder presses, the plates being fastened upon the surface of its drum. A one-horse-power motor supplies the drive through a belt connection to a countershaft embodied in the lower part of the frame and in turn driving through a long belt which changes direction several times in order to impart motion to the spindle of the router on the adjustable tool head. In doing work on the machine the operator stands on the side shown in the cut, where, with his left hand, he may revolve the drum to extend the cut in one direction, while, with his other hand, he may travel the cutting head in a direction at right angles to the first. The same machine is shown at the right in the general view of the electrotype finishing-room, which brings out more clearly the course of the belt and the method of keeping it tight by means of an idler.

This view shows routing, shaving and beveling machines, saws, etc. Most of this apparatus is belt-driven. Each one possesses merits of its own in the placing of the parts where they are out of the way and protected, yet at all times easily accessible. The advantage of avoiding overhead belts is strikingly indicated in this cut, where, if they were to be group-driven, their number and close spacing would make the problem an



ELECTRICALLY DRIVEN PRESSES AND AUTOMATIC FEEDERS.



ROUTERS IN ELECTROTYPING-ROOM.

intricate one, particularly since it would be necessary to limit their positions to allow for straight belt lines. It would, indeed, be difficult to enumerate all the motor drive in this branch of the office, but we may well supplement our cuts by one of a case-shaver in the foundry, run by motor, and with a knife heated by electricity; a motor-driven molding-press in the foundry, and another showing the motor-driven ruling machines in the bindery, the last appliances getting down to the use of electric power in very small modicums with motors of the fan class. The bindery includes, however, a great deal of heavy and ingenious machinery, all motor driven, upon which as much space might appropriately be expended as we have already given above to the pressroom equipment proper, the foundry and other departments.

Arrangements have been made for a further important addition to the printing-press equipment in the shape of the new Hoe press to get out the larger



VIEW IN ELECTROTYPE FOUNDRY.

dition now required of the *Congressional Record*. According to the details, which have been kindly furnished us by Mr. G. F. Read, of R. Hoe & Co., of New York, the machine is for printing and folding the *Record*, delivering the product in signatures of eight pages at the rate of 80,000 per hour, or sixteen pages at the rate of 40,000 per hour. It is constructed on the rotary principle, printing from curved stereotype plates upon webs of paper supplied from two rolls, one at each end of the machine. After being printed the two webs are associated and led to a cutting and folding mechanism located midway in the length of the machine, from which the sheets are delivered upon moving aprons. The entire length of machine is 24 feet; height, 9 feet; width, 6 feet. The power required to drive the machine at speed is thirty horse-power.

A MODERN CHINESE WALL.

One of the curiosities that has engaged the attention of the civilized world since it first became known, is the effort of the ruling dynasty in China to shut out from intercourse all foreign peoples by means of a wall, more or less effective. It calls to mind the efforts of some unions of one branch of our craft to erect an impassable barrier, beyond which no pressman, however competent, may pass. In a certain Eastern city somewhat celebrated for the cultivation of refinement both of mind and manners, there occurred in 1902 a strike of the pressroom help which was not successful. It left quite a number of pressmen idle, and after the usual limit had expired the strike relief was stopped. At the same time the newspaper pressrooms were demanding extra men for Saturday night work, with occasional demands during the week. Naturally, one would say those out on strike were given an opportunity to fill those positions. Not so. It required a great deal of argument and persuasion to bring those who controlled the Web Pressmen's Union—and after a long delay—to consent to the proposition, and even then after a few weeks they secured from a neighboring city a number of men to work as "subs." in order to have an excuse for denying to their own fellow citizens a pittance. The same body has constantly maintained that they were not compelled to accept cards from any other pressmen's union, except web unions. They have even gone further, and refused to accept a card of a web pressman from a sister union holding a web pressmen's charter. And despite the order of the Board of Directors of the I. P. P. &

A. U., they still refuse and have, in consequence, been suspended.

Parallel cases may be found in the action of another web pressmen's union which refused to accept a card on the ground that the pressman presenting it, who was working in their jurisdiction and giving satisfaction to the foreman, had not served a four years' apprenticeship on web presses. The man had served many years at presswork already. The Board of Directors insisted that the card must be accepted and, under compulsion, it was.

In a Western city, a pressman competent to run a web color press was not to be found in the local web pressmen's union, and a pressman from the local book and job pressmen's union was placed in the position and filled it satisfactorily, the web pressmen's union strenuously objecting on the four years' ground again, and being again decided against by the Board of Directors.

In a city much further west a similar case occurred. A pressman on a color press, receiving \$50 per week, and an assistant at \$25 per week, were denied the acceptance of their cards, again on the four-year apprenticeship ground, despite the fact that the web pressmen's union could not furnish competent men. In this case these two men, receiving higher wages than the local scale, were finally accepted as apprentices (!), although their knowledge and skill were confessedly higher than that of the journeymen (?) composing the union which so considerably accepted them in that grade.

It is high time that the International Union took up this subject and provided by liberal laws, *easily construed*, for a proper interchange of cards among pressmen's unions, and insisting upon local unions living up to the full requirements of the law at all times.

One of the evil effects of the present anomalous condition is the constant influx into newspaper pressrooms of men who are not printers at all. I know of several cases of machinists from Hoe's and other factories stepping in and securing positions which, if this deplorable condition did not exist, would be held by pressmen.

I am reliably informed that in one large pressroom, in the Eastern city first mentioned, teamsters and others are, because they are friends or relatives of some one in power in the union, smuggled in and get the work which should go to pressmen.

There comes a breaking point in all things, no matter how seemingly strong. When that point is reached, chaos or something like it will be the result. Those who are responsible have much to answer for and will have much more if they continue their disunion methods. Let them take heed that they do not tumble in the pit they have dug.—*American Pressman*.

ANOTHER EXTRA.

She was a sweet young thing and they had found a cozy corner behind the scenes at the opera house during the last dance. As his arm stole around her mousseline de soie waist she murmured: "Am I the first girl you ever hugged?" He was a newspaper man and therefore could not tell a lie, so he replied: "No, sweetheart, you are the third edition I have put to press to-night."—*Western Publisher*.

DUE CREDIT GIVEN.

I wish to take this opportunity of saying that if there is any merit in any of the jobs I have submitted for criticism in the past, THE INLAND PRINTER should receive credit for it, as what little I know of display was learned from the columns of your most excellent publication.—*Charles Thiessen, Omaha, Nebraska*.

THE INLAND PRINTER

OUR MODELED COVER-DESIGN.



INDUSTRIAL progress within the past decade has been no less marked than by the forward movement in those advertising mediums which have proclaimed the achievements of our varied industries.

The latest development in advertising progress is the modeled design, sculptured in clay, then photographed and finally reduced to a half-tone, in which form it is used for book, magazine and catalogue covers, for blotters, calendars and for every use in advertising which the fancy can conceive. Modeled designs are superior to the flat designs of line and color, because being in relief and raised above the plane of the background, it is possible to secure a strength of form and effectiveness of body and substance not possible with the design of line and color.

The modeled design makes possible an advertisement which shall be at once fitting and pleasing to the eye, and yet strong, dignified and effective.

The modeled cover-design of this issue of THE INLAND PRINTER is an example of what can be attained in this system of design advertising. The designer and sculptor of this cover is O. W. Hoffman, an artist of Cleveland, Ohio, who has for some time been identified with this character of commercial advertising.

Mr. Hoffman's art education was received at the Cleveland School of Art, from which he went forth at the end of his four years' course to the Art League, of New York, whose scholarship he had won at the Cleveland school.

While in New York, Mr. Hoffman worked diligently under the instruction and supervision of the best professors of design and modeling in the country. Since completing his studies he has for several years been exclusively engaged at his studio, 926 Rose building, Cleveland, Ohio, in commercial advertising of the best order. In all his work Mr. Hoffman shows directness and earnestness of purpose, and his success has been in large measure due to these attributes and an unflagging energy. Other designs here reproduced indicate somewhat the scope and character of the sculptured designs of this artist.

THE LIFE OF PAPER.

The late Pope at one time invited chemists and librarians from every part of Europe to meet at Einsiedlen Abbey, in Switzerland, and talk about paper and ink, says the London (Eng.) *Standard*. To the uninitiated it may have seemed tremendous machinery for such an object, but, in fact, the matter



HALF-TONE FROM MODELED FIGURE BY O. W. HOFFMAN.

is very grave. The records of this generation will disappear in a time which can be estimated unless the materials for writing be improved—and the time is not far distant, either. It is stated that the Pope submitted a number of documents



MODELED BLOTTER DESIGN BY O. W. HOFFMAN.

from the archives of the Vatican which are scarcely decipherable, though dated in the present century. Perhaps things are worse in Italy than elsewhere, for it was an incident in Rome which first called public attention to the evil; those concerned had long been aware of it, of course. Certain returns were demanded in Parliament, referring to the condition of the army in 1879; when the war office produced them they were illegible. In twenty-five years or so the ink had faded and the paper decomposed. This was an extreme case, as it turned out after inquiry, but all the records had deteriorated alarmingly.

To the unlearned it seems very curious. Paper manufacturers try every substance they can hear of which makes pulp. In earlier times they were content with one, the papyrus; when the supply failed, with rags. Therewith by the simplest process they produced a material with which our best can not compare, though we search the universe for aid. But the case of ink is still more remarkable. There are no secrets of composition in the ancient article, so far as we have heard. Oak trees still bear galls in abundance, and acids have not changed their nature.

It may be concluded that the men of old were more careful in the preparation when each made his own ink, or they had simple secrets which our manufacturers lack patience to discover—if they trouble about it.

What will be the state of our archives a thousand years hence if they are not continually recopied—our poets, historians, or literature in general? The printed paper rots even more quickly than written. On that problem indeed the famous manuscripts will give no hint, for doubtless they are inscribed on parchment, but we do not speak with knowledge on the point. There are instances of the use of paper in Europe much earlier than the ninth century; the very first known is a charter of Ravenna. This, however, was made from papyrus, as were all the others.

After the conquest, where the Arabs are said to have put a stop to the exportation of papyrus, Europe betook itself to parchment. That was a very old invention. Herodotus tells that the Ionians called a book parchment "pergamen," because, formerly, when papyrus was scarce, they used the skins of sheep and goats; "even at the present day," he adds, "many of the barbarians write on such skins." The word came from Pergamos, a city famous in all times for its library until Julius Cæsar carried it to Egypt as a present for Cleopatra—to replace the books destroyed at Alexandria during the riots. Presently, however, the demands of monks and lawyers became so urgent that the supply of sheep could not meet them. Dr. Thomas Rogers ingeniously pointed out how these animals multiply when law and order prevail, and vanish as rapidly in troublous times. The dark ages were not favorable to sheep-breeding. Even in England Henry I. was not able to obtain parchment enough for an illuminated edition of the Bible which he proposed.

It became necessary to do something. First the monks ransacked their libraries, and when they found an antique manuscript on parchment they cleaned it with pumice stone, erasing the contents, probably valuable, to inscribe their silly legends. But this vile trick would not serve for any length of time. It appears to be certain that paper in our modern sense of the word was an Oriental invention. Arabic writers say that it was used in Samarcand before the ninth century—made from linen or a mixture of linen and cotton. Their accounts may be believed, seeing that Arabs themselves adopted the manufacture. There are many manuscripts in the Escorial on linen paper, some as early as the eleventh century.

But Europe was slow to learn from the infidel. The very first example is in the Vienna library, a small charter dated 1243. Experts say that it is mostly cotton. Doubtless, this was imported from the East. Not until the fourteenth century do we find examples of real paper made from linen beyond the

Moorish kingdoms of Spain. Germany claims the invention, and it is true that the earliest specimens survive there—in the archives of the hospital at Kaufbeuren, dated 1318.

But there is no evidence of the place where they were made, and when the Arabs had certainly been using linen paper for three hundred years, it seems much more likely that



MODELED COVER-DESIGN BY O. W. HOFFMAN.

the process was learned from them. But Germany introduced it to Christendom, no doubt. For paper why not go back to papyrus? If there is none in Egypt, there is plenty in Soudan. That famous "sudd" which makes a dam across the Nile is mostly paper.

STRENUOUS TIMES.

The latest issue of the Port Arthur *Daily Nobi Krai* bears at its head the following notice: "No paper is issued on days when the Japs. open fire upon the fortress, for the Chinese working our hand presses regularly decamp at the first shot. There is no way of restraining these heathens, who even disregard the orders of the viceroy and commandant."

The *Vladivostok Daily* announces it does not know at present how many more times it will be able to appear before the end of the war, since paper shipments can not reach the fortress and the presses can not work for lack of water. "Our horses carrying water have been confiscated by the commandant, and half of our typesetters are doing sentinel duty."

ACROSS THE SEA.

Design, color and typography combine in the production of many interesting specimens of printing in THE INLAND PRINTER that indicate a high standard of artistic taste. The latter especially shows the freedom and variety in design that can only come from observation and example of high-grade printing, and intelligent application of the same to the work in hand.—*Karl R. Moberg, Posten, Ostersund, Sweden.*

**CONVENTION OF INTERNATIONAL PRINTING
PRESSMEN'S UNION.**

BY J. H. BOWMAN.

THE sixteenth annual convention of the International Printing Pressmen's and Assistants' Union was held at St. Louis, Missouri, and was called to order Monday, June 20, 1904, at the Forest Park Highlands Roof Garden, a resort near that city. The choice of the convention hall proved to be a wise one, as the weather for the convention week was of such a temperature as to cause the delegates to appreciate very highly the breezes which blew freely through the open sides of the assembly hall.

The convention was one of the largest in the history of the pressmen's organization, being attended by 167 delegates, among the number being two lady delegates from Washington city. The visitors were looked after by a committee of which Mr. Theodore Galoskowsky was chairman. This committee was made up of representative members of Flat-bed Pressmen's Union, No. 6; Web Pressmen's Union, No. 2, and Press Assistants', No. 43. A Ladies' Auxiliary Committee, composed of the wives and daughters of the members of the various local unions of St. Louis, took charge of the entertainment of the visiting ladies.

These committees proved indefatigable in their efforts to make it enjoyable for the visitors, delegates and the ladies, an unusually large number of the latter being present.

The convention was opened by an address delivered by Mr. Theodore Galoskowsky, of St. Louis, who introduced the representatives of the city of St. Louis and the several other speakers who addressed the convention, welcoming the delegates and congratulating the body on its success as a trade union.

The convention was then called to order by President Martin P. Higgins, of Boston, who spoke briefly, and the work of the session began. A committee on credentials being appointed, adjournment was had till 2 o'clock, in order that their report might be properly prepared. At the afternoon session the report was received, and all who presented credentials were seated.

The officers then presented their reports, that of the president being of the usual official nature, touching on his various executive acts during the year, much of the report being devoted to the situation as existing in Chicago, relative to the

Franklin Union of that city, and the effort being made by the officers of the I. P. P. & A. U. to establish a local feeders' union of that body in Chicago. The speaker also touched at length on the agreement with the United Typothetæ, which had been reported ratified by the membership by a referendum vote, the accuracy of which had been questioned, and which had created considerable controversy and comment throughout the jurisdiction of the body.

The convention was informed that the steps taken to institute a feeders' union in Chicago were made necessary, first, by the action of the previous convention at Cincinnati; second, by the arbitrary manner in which the Franklin Union conducted its affairs, creating strife and dissension where peace and harmony were necessary.

The convention took kindly to the suggestions of its officers to continue the effort to establish the I. P. P. & A. U. properly in Chicago, which was a great surprise to many of the delegates, who had looked forward to a struggle in the convention to prevent further action on the part of the executive officers by those in sympathy with the Chicago Franklin Union. In fact, there was developed little or no sympathy for them, and the report that there was to be a delegation from that body to go before the convention proved to be unfounded, as no such delegation appeared, although several members of the Chicago Franklin were seen on the grounds of the convention hall.

The first important struggle of the convention was the one which had its source in the efforts of those who were opposed to the agreement entered into by the I. P. P. & A. U. and the United Typothetæ, and sought to discredit the international officers for their part therein. It came in the shape of a letter indorsing an opposition candidate for the position of secretary and treasurer by the union of which the incumbent, William J. Webb, was a member. Under the existing law, no officer was eligible for reelection unless indorsed by the local of which he was a member.

To overcome this ineligibility, an amendment to the constitution was introduced early in the session which struck out this law, and then the test came, the convention voting a roll-call of one hundred to forty-one in favor of the repeal of the law, thus showing by their votes their firm adherence to the principle of upholding an agreement when once entered into. While the Chicago union had voted on the referendum against the agreement, its delegates, ten in number, were instructed to vote to maintain it after its being affirmed by the majority of the referendum. Afterward, the matter came up in a different shape, and the agreement was heartily indorsed by the convention. This was the most important legislative act of the body, the rest of its legislation being largely routine work, although much discussion arose over the future of the official organ, the *American Pressman*, it being urged by many that the publication should be issued direct by the international body and edited by the secretary-treasurer. Many other plans were proposed, as to subscriptions, division of profits, etc., but no vital change was made, and the present editor, Theodore Galoskowsky, was reelected by the convention.

The election of the officers occurred on the fourth day. Martin P. Higgins was elected over Frank Pampusch, of Denver, by a vote of ninety-six to seventy-one. Edward H. Randall, of Toronto, was reelected first vice-president; R. J. Unger, second vice-president, and Frederick Rannigan, of Boston, third vice-president, unanimously. The fight of the convention was for secretary-treasurer, there being four candidates for that place, namely: William J. Webb, John J. Collins, of Chicago; J. L. Birmingham, of



IN "ASIA," ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

Cincinnati, and Philip Ayres, of New York city. After two ballots had been taken, Ayres and Birmingham dropped out, and the contest centered between Webb and Collins, the excitement being intense. Owing to the absence of many delegates, the vote on the last ballot was twenty-one less than on the first, a fact attributed to the delegates' anticipating adjournment at the constitutional hour of 12 o'clock and leaving the hall for dinner during the counting of the vote. An attempt was made to adjourn at that hour, but the president declared the motion lost, much to the disgust of the Chicago contingent, whose indignation was great on the defeat of their favorite, the vote being: Webb, seventy-eight; Collins, sixty-nine—a defeat they declared due to the ruling of the chair on the question of adjournment.

The convention took action on the famous "Miller" case in the Government Bookbindery, and upheld the stand taken by the American Federation of Labor in petitioning for Miller's discharge from the Government Bindery.

The use of the German Typographical Union label on English printing was also condemned. Nothing new in the trade relations between the printing trades international bodies was introduced or acted upon.

The social features of the convention were many and enjoyable. The informal reception for the delegates, Monday night, was of the usual good-natured, hilarious order, and was managed by Mr. Henry Klien, chairman of the Entertainment Committee, ably assisted by Messrs. W. H. Burklin, Ed Gayon, John Warrington, and others.

The Ladies' Auxiliary, headed by their able and active chairwoman, Mrs. Theodore Galoskowsky, entertained the ladies by a theater party on Monday evening. The ladies were also given a trolley ride around the city on Tuesday, and on Wednesday a carriage drive through St. Louis' most beautiful driveways. On Wednesday evening a luncheon and a hop were given, the local members participating with their wives and sweethearts in these festivities. Thursday afternoon the ladies were shown the "Pike," at the World's Fair. The male dele-



IN THE ESKIMO VILLAGE, ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

gates were entertained on the "Pike" Wednesday evening, and Thursday the festivities wound up by the usual banquet, which was attended by the ladies and a large number of employing printers of St. Louis. The affair was a lively one, the music good, and the speeches by Messrs. Higgins, Galoskowsky and others, on the part of the pressmen, and Messrs. Edgar Woodward, Meyerson, Kelley and others, for the employers, were exceptionally good. The exchange of complimentary references on the part of both employer and employee had a tendency to put the gathering in the best of good humor, and was one of the pleasant features of the week.

The experiences of some of the delegates at one of the "mushroom," or, as some called them, "rag-time," hotels, was another feature which, if not pleasant, was certainly amusing. One structure, having nothing but burlap for partition walls, enabled every delegate to hear the conversation of others, no matter if separated by several adjoining rooms, and made the use of telephones unnecessary. Another feature of this caravansary was the absence of call-bells, making it necessary for the guest to hang out a flag in the corridor when needing bell-boy service. The results of this system were ludicrous in many instances, owing to a festive habit of placing the flag at the wrong man's door.

The advertising souvenir gotten up by the committee was a work of art, and about as fine a specimen of printing in its entirety as I have ever seen. The ladies presented each visiting lady with a handsome china plate, on which was photographed the Ladies' Auxiliary Committee which entertained the lady visitors at the convention. This committee had the hearty thanks of all who attended the convention, for the tireless and pleasant manner in which they entertained the ladies.

To sum up, it may be said that the work of the convention demonstrated that the best effect of these gatherings is in bringing together the men from various sections of the country, enlarging the views of each other by personal contact and interchange of ideas, the legislation being of such an unimportant nature as not to fully justify the expense of the conventions.



PART OF HAGENBACK'S, ON THE PIKE.
Photo by F. C. White. Patented July 5, 1904.

After fixing the place of the next meeting at San Francisco, California, owing to an urgent appeal from the unions of the Pacific coast, the convention adjourned Friday evening, after a long night session, many delegates staying over to visit the Fair Saturday.

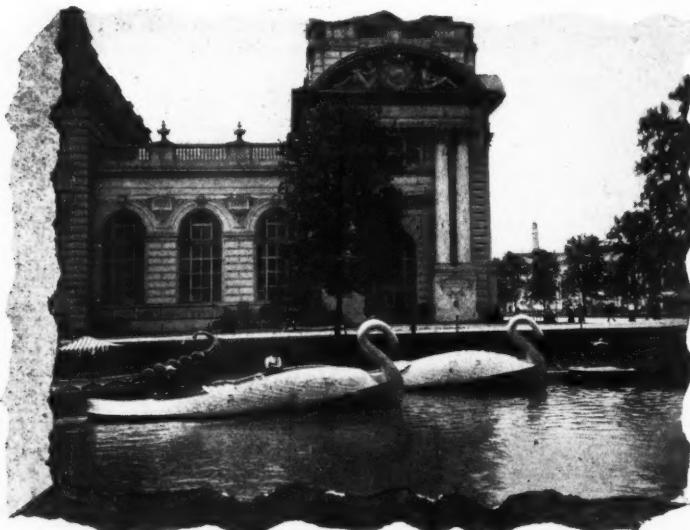
On the second day of the convention a most unusual incident occurred. The delegates representing the web pressmen employed in the newspaper trade, having been for some time past agitating the formation of a separate body composed of the men in that branch exclusively, presented a petition to the convention requesting permission to form such an organization and withdrew their delegates, pending the discussion of their petition, which, to say the least, was a most unique document. It was referred to a committee, who later reported unfavorably, the sense of the convention being that it was inadvisable to create any more divisions of the trade. It was also looked upon as an effort to exclude the flat-bed or cylinder job pressmen from seeking employment in newspaper pressrooms, the general opinion of the delegates being that this move was a selfish and antagonistic one to the broader principles of trade-unionism by which it was sought to make all union cards a passport to employment at any branch of the trade the individual was competent to work at. When the committee's report was brought up for discussion and the matter thoroughly aired, the entire question of restricting such opportunity of employment was laid on the table by a large majority vote, greatly to the dissatisfaction of the promoters of the movement.

HALF-TONE PRINTING ON A GORDON PRESS.

The Challenge Machinery Company, of Grand Haven, Michigan, has issued a handsome half-tone view of their new factory. The illustration is interesting as a picture of one of the leading factories manufacturing printing machinery, but especial interest attaches to it in that it is a product of a Challenge-Gordon press. The work is of very high class, up to the standard of an engraver's proof, and is a remarkable evidence of what can be accomplished on this type of press. The Challenge Machinery Company will send copies of the print free to all interested.

HAS NO EQUAL.

Have been a reader and admirer of THE INLAND PRINTER for a number of years, and have yet to find its equal among the many publications I have seen.—*L. K. Johnson, Langdon, D. C.*



THE SWAN BOATS.

Photo by F. C. White. Patented July 5, 1904.



"TOMFOOLERY," a collection of drawings, limericks and remark sketches by James Montgomery Flagg, bids fair to become as famous as Lear's classical "Nonsense Book." Mr. Flagg's drawings are irresistibly funny, and his limericks have the virtue of being something more than simple plays on the curious spelling of the English language. "Tomfoolery" is issued by Life Publishing Company.

THE National City Bank of New York city has issued from the press of Robert Grier Cooke an interesting volume of over two hundred pages entitled "National Bank Organization." This book is an excellent example of bookmaking. It is printed on white plated paper, in black and red throughout. It is bound in blue cloth, the title and design stamped in leaf gold. The end-papers, especially designed, are printed in tint. The text is a comprehensive text-book on the subject of banking, fully covering all points in connection with national bank organization, forming a work for reference which will prove valuable to all bank officials and others interested in financial history and development. Besides the details relating to organization, it gives extensive data regarding the various functions appertaining to national institutions. Copies of official forms and documents, with reference to articles of association, organization certificate, form of stock certificate, oath of director, by-laws, certificate of payment of capital stock, and a whole host of other official forms constitute one of the features of the book. There is a distinct suitability in the design of the book which is characteristic of the books which Mr. Cooke designs and publishes, and which was noticeable in the earlier volume, "Government Bonds," designed and published by him for the same bank, which is known as the largest bank in the United States. This book, like its predecessor, is intended for distribution among the friends and patrons of the National City Bank. The publication of the book in a large edition marks a new phase in the production of bank literature.

A CLEVER HOUSE ORGAN.

There are plenty of more pretentious publications than *Speed* that do not by any means reach its standard as far as pithiness, interest and general typographical attractiveness are concerned. *Speed* is a house organ published monthly in the interest of the Harris Automatic Press, and it certainly fulfills its mission well.

The advantage of the house-organ idea is fully illustrated by the variety of styles used in telling of the wonder-working Harris—technical articles, short stories, verses, epigrams and ads. all find a place in *Speed* with telling effect.

The magazine is printed on a Harris press, two colors at one time, at a speed of five thousand an hour.

Although a certain style and size is maintained, *Speed* never appears twice in just the same costume of stock and inks—the idea being to show that the range of cover-stocks and papers printable and automatically feedable on the Harris is practically unlimited.—*Direct Advertising.*

"Most of his poetry is pathetic, isn't it?"
"That's what he calls it," replied the critic,
"but the editors say it's pitiful."—*Phila. Press.*

THE SEMI-CENTENNIAL OF HERMAN GENTZSCH.

Fifty years in the employ of one establishment. That is the remarkable record of Herman Gentzsch, superintendent of printing in the Matthews-Northrup Works of the J. N. Matthews Company, Buffalo, New York. Few men can duplicate that record of faithfulness. Fewer still, probably, have added to so long a period of service his record for quality of service and for earning and retaining throughout so long a stretch of time, the respect and admiration of all who have worked with, over and under him.

Mr. Gentzsch rounded out the fiftieth anniversary of his service in the Matthews printing plants June 25. At 5:30 o'clock on the evening of the 24th, men, women and girls, representing every department of the J. N. Matthews Company's printing house, assembled in the new bindery of the Matthews-Northrup Works, on the third floor. No whisper of what was coming had reached Mr. Gentzsch, and he was led, unsuspecting, upon some pretext, into the room where officers of the company, heads of departments and employees had gathered.

There George E. Matthews, president of the company, gave to Mr. Gentzsch, on behalf of the J. N. Matthews Company, a loving-cup, and, on behalf of Mr. Gentzsch's associates and subordinates in the Matthews-Northrup Works, a purse of gold, which was contained in the cup. The cup was of silver, gold-lined, and bore this inscription:

To Mr. Herman Gentzsch, superintendent of printing, in grateful appreciation of a lifetime of skill, devotion and kindness; from the J. N. Matthews Company, on the fiftieth anniversary of his entrance into the employ of the founder of the company. 1854 — June 25 — 1904.

The purse was of green-colored, undressed leather, gathered with a gold cord, tied in a bow. It was filled with gold coins.

The ring of true esteem and affection was in the tones and sentiments in which Mr. Matthews described the meaning of these tributes. His remarks were as follows:

Friends,— I hope you will all excuse me for reading rather than speaking to you this evening. What I want to say is so close to my heart that I dare not trust my lips to utter it without help at hand if my memory fails me. My message is to our dear old friend, Herman Gentzsch, and I don't want it to go astray nor to be forgotten, for every word of it comes from our hearts and is the outcome not of the enthusiasm to-day, but of the experience of years.

Mr. Gentzsch, our associates in the J. N. Matthews Company have chosen me to make the presentation to you of this loving-cup, which is to mark their gratitude and appreciation for what you have been to this concern and its predecessors since fifty years ago, when you began work as a roller-boy with the firm of Clapp, Matthews & Co., under my father, the founder of this company.

The cup is not empty. Some of the men who have been for years under your kindly guidance have put their regards into golden shape for a remembrance to you of their appreciation.

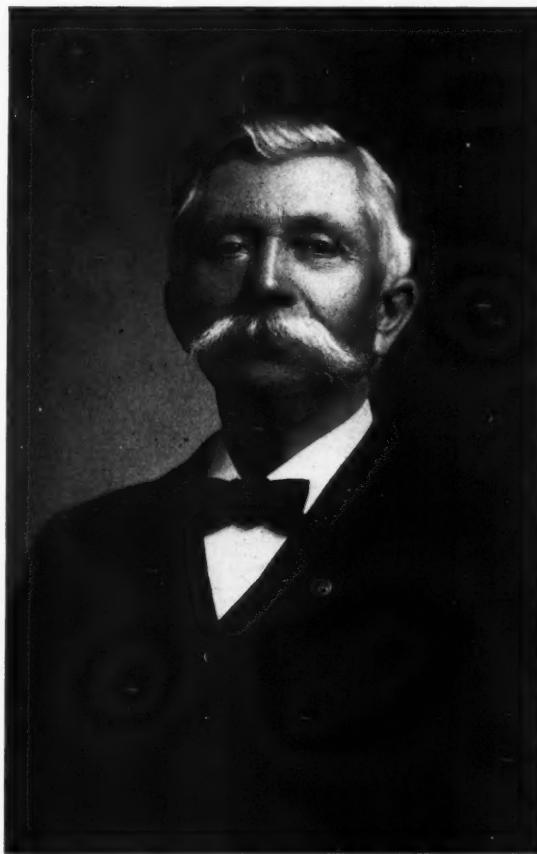
I am glad that they have felt and acted thus; for it is only by considering your life in its relations both to your fellow employees and to your employers that the good which you have accomplished during your fifty years of work can be fairly appreciated.

It is a great thing that ever since you were a little boy standing on a soap-box so as to reach the form you were rolling, you were doing your share, day by day, year after year, to make good printing; never ceasing in endeavor, never failing in accomplishment to have the printing right and of the best. It is something for us all to be proud of, that for half a century in this concern of which we are all part, a good man and true has been working always with the single aim to make the printing all right, all through.

For fifty years, my dear old friend, you have been more instrumental than any other one man in keeping the name of Matthews connected always with good printing. It was Clapp, Matthews & Co. in the fifties; it was Matthews & Warren in the sixties and most of the seventies; it was Matthews Brothers & Bryant in the later seventies; it has been Matthews-Northrup now for twenty years and more. But all that time, from the day, fifty years ago, when my father, a slender, fair-haired, red-cheeked young man of twenty-six, little more to look at than a boy himself, put the little tailor boy to work in what would now be considered a ramshackle small job office, till to-day, when there are so many around us, that between them this week they divide over \$7,500 in wages — all this time you have been doing good work, making good printing. That for fifty years the name of which I am proud — and I

hope all of you share with me and sympathize with me in that pride — has been associated with good printing. Good work, printing that has always ranked with the best in the world, is due more to you than to any one now living, and we all honor and love you for it. For fifty years you have made good printing. That is something for you to be proud of, and cause for us all to be grateful to you.

But that is not all nor the best of all; you have made something of more worth than good printing; all that time you have been making good printing. By teaching, by demonstration; with patience, with fairness, with kindness you have brought up generation after generation of boys and young men, and have taught them, above all, by your example to do good work and to be good men. That record is so precious that words can but hint at it. Our relation in this life to our work is a direct duty. When we accomplish that duty, we do a great deal. We



HERMAN GENTZSCH,
Superintendent of Printing, Matthews-Northrup Works, Buffalo, N. Y.

justify our existence. Circumstances may fix the reward for a good day's work at a high rate in one branch or position, and at a low rate in another, but the man who has done his work well, no matter what the position, has earned the respect and consideration due for duty fulfilled. His work is successful; he is a success.

But a man's duty to his work, to his employment and through that to his employers is not all nor the highest of his duties. That is a duty which, after all, he owes to himself. A man may be faithful, may be worthy of respect; but may not be worthy of love. His duty to his fellow men, to those nearest to him may be left unfulfilled. That kind of a man fills his place, but does not widen it, does not leave behind him a trail of good-will and good-fellowship, which, after his exertions have ceased, will continue to make for the betterment of all.

The contents of this loving-cup, these golden tokens from the men who have worked under you, are a symbol that you, our dear old friend, are not one of those narrow men; but, as I said before, have accomplished something greater and rarer and more precious than fifty years of good work; great, rare and precious though that is. You have to your record the proudest of distinctions: for fifty years you have been kind, considerate, courteous, sympathetic, fair and just to those with whom you worked; to those over you, with you and under you. You have made all with whom you have been associated better and happier from that association. Your good work has earned the respect of all who

know printing, but your heart of gold has made every one of us love you. For that I most heartily congratulate you. Your life has achieved the highest of successes; and, thank God, your way of achieving them has left much of achievement yet before you.

At sixty-two you are doing more good work than you ever did in your life before, and this evening we are not saying "good-bye" to our little father Gentzsch, but "go on with your good work and keep on binding us all closer and firmer together in good work and good-fellowship for many a happy day to come."



LOVING-CUP PRESENTED TO HERMAN GENTZSCH,
Commemorating fifty years of service.

The recipient of the material tokens of appreciation and the earnest verbal tributes of esteem was able only to say, with moist eyes, "I thank you all very much."

The celebration of this golden anniversary then ended with hearty congratulations to Mr. Gentzsch, as each of those present shook him by the hand.

AN EDUCATION IN ITSELF.

I beg to say, as an admiring and greatly interested subscriber, that I think your new method of handling job samples is a great improvement over the former. A job shown, defects pointed out, and reset sample given, is pretty nearly an education in itself, in that special class of jobwork. Students and workers, I am sure, value the new method much more than the old one of merely printing good-looking samples or specially bad ones. My print-shop is a unit on this point.—*H. M. Wheelock, Fergus Falls, Minnesota.*

HENRY SMITH WILLIAMS, LL.D., writing in *Harper's Magazine* on the subject of the primitive types of books, states: "Making a very bold and general classification, there may be said to be five of these, namely: first, the papyrus roll, as used by the early Egyptians; second, the tablet of baked clay; third, the prism or cylinder of the same material, used by the Babylonians and Assyrians; fourth, the palm-leaf type, as employed by the Hindus and their followers of the Far East; fifth, folded books."



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

ALOIS J. SIMMER, St. Paul, Minn.—The cover-page is attractive in design and arrangement, and amply fulfills all the requirements of good display.

EDWARD W. JOHNSTON, Bridgeburg, Ontario.—The card is unique and attractive, and shows how pleasing originality can be attained with simple means.

HARRY W. BODLEY, Ilion, New York.—The printing on personal stationery should be small, plain and neat. No attempt at ornamentation should be made, but arrange the type simply and naturally.

KORSMEIER & WOHLFORD, Mason City, Iowa.—The firm heading is an agreeable color design and well displayed. The creed folder is a dainty and effective bit of printing, very suitable for vest-pocket distribution.

D. BEAUFORD WILSON, Hanson, Kentucky.—A red should always be clean and bright. The bottom display line of the letter-head could be two sizes smaller and the shapeliness of the design very much increased thereby.

W. D. BURLESON, Gridley, California.—The placard is interesting as an example of the ingenuity that is often required of the country printer to attain results or to accomplish something by means that are not strictly within his province.

F. CHARLES HILL, Chicago, Illinois.—The quality of uniqueness should make the card an attractive business pasteboard, although the combination of red stock and black and gold color suggests firecrackers and tea rather than the business shown.

E. R. THOMPSON, Carthage, Mo.—The "Shakespeare" title is very well arranged and the covers make an attractive appearance, although we think the paragraph marks is misplaced as an ornament, and words of the same title should not be unequally letter-spaced.

D. V. HAMILTON, Rockland Center, Wisconsin.—The library catalogue is a shapely and well-printed booklet. The ornamental arrangement of the court calendar display pages is out of place. The plainest type and simplest arrangement would have been the better taste.

W. A. MARTIN, Liberal, Missouri.—All the work is interesting, and the blotters very attractive as examples of color printing. Care should be taken when letter-spacing a line to space the words in proportion and prevent them running together as shown on the Todd note-head.

ERNEST HESSE, Gloucester, Ohio.—The imprint should be made in sizes down to a quarter of an inch. The design is sufficiently rugged to stand the reduction. The writing on the calendars is convincing, but more care in joining rules and in color register would be more convincing still.

THE ROWE PRESS, Bath, Maine.—The small work shown is appropriately typed and the house stationery is a most artistic combination of type, ink and paper, the only slight fault noticeable being the use of light-face rule for the dividing rules when a one-point face would be more harmonious.

KARL GRIFFIN, Atlantic, Iowa.—Invitations set in any of the faces that imitate engraved effects should be spaced and arranged in similar fashion. Close spacing of words is one of the requisites and natural arrangement of lines. The sample shown fulfills the latter requirement, but not the former.

O. C. SCHOFIELD, Augusta, Georgia.—Advertisements on a program cover are rather difficult to handle, but care should be taken that the ads. do not conflict and detract from the title. The presentation card accompanying an invitation should be set in a simple style, without type borders and in plain type.

G. P. FARRER, Richmond, Virginia.—The reset bill-head is simply a variation in style, and a comparison between it and the printed copy would be simply a question of taste. As the panel design gives less room for the matter, it is crowded somewhat, but apart from that there is no choice between the two.

SOME envelope stuffers and mail cards issued by the W. P. Dunn Company, of Chicago, are suggestive reminders of a desire to furnish good printing, and their variety and style are indicative of ability to furnish the same. They are good examples of a style of advertising that is both cheap and effective.

H. W. WEISBRODT, Cincinnati, Ohio.—The booklets and folders are effective and pleasing specimens of advertising printing, the cover-designs being especially pertinent in reference to the thing advertised. The Simplex Trimmer cover is particularly noteworthy. On the Pantry booklet title the color division is not as attractive as it might be. The



EVENING IN THE FILIPINO VILLAGE.
Photo by F. C. White. Patented July 5, 1904.

ornamentation is rather obtrusive in black, and perhaps would have looked better in same color as border.

RALPH W. ABELL, Syracuse, New York.—General arrangement and color selection of the bill-head is good, but type contrast is not sufficient. The firm name is the important line, and everything else should be small enough not to interfere with its distinction. A line should be in heavy type if shaded by two printings.

ONE of the many interesting booklets advertising localities, that are distributed nowadays, is "Hawaii, Its People and Legends." It is issued by the Hawaii Promotion Committee and printed for them by the *Gazette*, Honolulu. It is well printed and has many half-tone illustrations from photographs of the island scenery.

SENTINEL PUBLISHING COMPANY, Kenilworth, Cape Town.—The title-page of the college program is attractively composed, though rather large, but the inside pages are a departure from the simplicity that should always characterize such printing. The stationery printing is excellent, both in type selection and arrangement.

J. PHILIP CANNACK, Workington, England.—Particular care should be given to the mechanical detail of printers' advertising literature. Statements may be made that are flatly contradicted by the appearance of the medium on which they are presented, and methods of typography should be avoided that evidence inability or inexperience in execution.

CHARLES G. WOODCROFT, Toronto, Canada.—Type limitations are not always a drawback. The early printers produced much artistic printing with only one face. The specimens are very attractive, indeed, partly by the scarcity of type series which compelled you to use one face, thus complying with the law of harmony, and partly by tasteful ornamentation.

R. L. POLK PRINTING COMPANY, Detroit, Michigan.—The "Your Business" circular is a most attractive and artistic bit of advertising printing. It is absolutely satisfying as a consistent exhibit of display in one type series. The automobile booklet is also in every way attractive and the cover a unique variant in folding, but the "Show" cover-page is a trifle overdesigned.

PROBANDT & WERST, San Angelo, Texas.—The copy has made the letter-head a rather perplexing problem and nearly impossible to arrange in a completely satisfactory manner. The display is conflicting as shown, and the heading could be improved by giving greater prominence to the firm name, making it the dominant line, in place of the name of the typewriter as shown.

F. P. T., Cleveland, Ohio.—It is impossible to criticize specifically so many samples, but in general the presswork averages well. Apparent faults may be qualified by conditions that were inimical to the best work. Color, register and impression on the cover-pages show care and intelligence, and altogether the collection makes a large showing of excellent Gordon presswork.

G. F. PARKHURST, Chelmsford, Massachusetts.—

The bill-head is a decided improvement over the copy, with one exception. The letter "M," commencing the address line, should not be larger than the type used in the date line above. Both specimens are good examples of a job set in one series, but as the type is rather heavy, some other color than black would be more suitable.

P. LITTLEPAGE, Madisonville, Kentucky.—The card fulfills all the requirements of correct display. When an article is advertised, its name is the only thing that should be emphasized. The rest of the matter is comparatively unimportant. Lower-case is generally more readable than capitals, but the reverse is true of large sizes of wood type of the condensed Gothic class.

EDWARD STERN & Co., Philadelphia.—Agreeable printing might aptly describe the work of the above firm, indicated fully by the samples shown. Questions of typography, color and paper have all been tastefully solved and their union has resulted in some printing that may be justly styled artistic. The folders and booklets are "fetching" by their excellence and finish in workmanship.

L. H. MCNEIL, Carey, Ohio.—The letter-head is very attractive, both in design and colors, and fully justifies the assertion on the blotter in regard to color printing. The blotter is rather overdone in the way of design, and a simpler arrangement would have been more agreeable. The School Association program is a complete showing of type suitability and could not be improved in any respect.

J. FRED PETIT, Butte, Montana.—The layout and composition on the menu are excellent, but it is questionable taste to print the borders on different pages in varying colors. Harmony and consistency are two elements that enter into the execution of all good printing, even if it is devoted strictly to a commercial use, and color should always conform to these conditions as well as the type and design.

OBOLDSTONE & ATKINS, Melbourne, Australia.—Much good printing is shown in the collection of calendars, souvenir booklets and postal cards of Australian views. The three-color work is particularly finished in appearance, and combined with good design and tasteful layouts, makes the specimens an interesting exhibit of capable and efficient workmanship reflects much credit on the above firm.

E. C. SHUMWAY, Garden City, Kansas.—Color selection or division militates against the best appearance of some of the stationery. As red is used for the sake of giving emphasis by contrast, the better judgment would place the main line in color, rather than the border. A light rule border in red is fitting, but a nonpareil border dominates the reading matter and detracts from the desired display that right color division can give.

GREENBERG & STUTES, Spokane, Washington.—The card is attractive and suitable in the two forms, with and without the border, although the latter we think will wear the best. The one with the main line blind embossed is faulty for that reason, as it minimizes in distinction what should be the feature of the card. A blind-embossed rule border



THE FERRIS WHEEL.
Photo by F. C. White. Patented July 5, 1904.

in place of the one printed in color would add greatly to the appearance of the job.

DOUGLAS H. COOKE, New York city.—The half-tones on the monthly calendars make them attractive, but the stationery and labels are wanting in the distinction that right display could give. Contrast in type sizes or some variety in arrangement would improve them. The harmony attained by the use of one size and face of type, or the contrast effected by making one line emphatically large, are two ways of relieving their awkward appearance as shown.

THOMAS H. STAFFORD, Plainfield, New Jersey.—Tasteful composition has a large share in the production of the specimens shown, and although ink and paper have done their share, the typography has given the stamp of distinction to nearly every piece. A thorough appreciation of the suitability of certain type-faces to different kinds of printing has been the chief factor in producing this good work, and the credit must be shared between the compositor and the man who selected the material.

HUGH D. JARRETT, Charleston, West Virginia.—The blotter is faulty in two ways. First by the use of so many different faces and by neglect to give emphasis to any word or line by contrast in size. If no display was required, the matter should have been set in one size and style, but as distinction was desired it could have been effected in a much more emphatic way by contrast in type sizes. A mixture of various styles does not constitute display, which can only be attained by contrast, either in sizes or tone.

W. J. F. MALLAGH, Brantford, Canada.—The booklet, "Card and Stationery Etiquette," brings together much interesting information in regard to the printed forms and their usage in polite society. Its attractiveness lies in a complete harmony of type, paper and color that is in entire accord with the subject and text of the book. One error in typography is the use of an italic letter that does not line with the body type, but apart from that the book is a specimen of good taste and good printing.

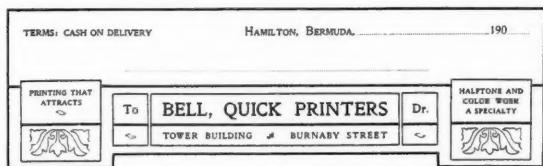
W. H. JONES, Nelson, British Columbia.—The house organ, so-called, occupies a large share of advertising attention nowadays, and "Business" is a characteristic example of this form of publicity. The insert regarding cards could have been made more attractive by color and typography, or else should have been in same style as rest of booklet. The variation in appearance is not enough to warrant it printed on a different stock, except from motives of economy, which sometimes govern the production of such printing.

F. J. GIBBONS, Philadelphia, Pennsylvania.—The variety of design and arrangement in these samples shows ingenuity, but many are not founded on right principles of design. A panel design is much more attractive if divided into sections of varying size. The precise division into two or three equal parts is an offense against good taste. This avoidance of monotonous repetition of a shape can be observed in the façades of buildings that have any pretense to good architectural design. Some of the simpler designs are pleasing, but the more involved designs are in error, as stated.

WALTER E. DRENNER, Baltimore, Maryland.—A job is not necessarily a failure in good arrangement because rejected by the customer. His ideas may be based on prejudice against the type used or preference for some other face. We notice that the final satisfactory setting was in type that resembled nearly the style of his copy, only heavier. This may have affected his judgment unconsciously. It is a safe thing to follow

style of printed copy, unless otherwise instructed. The first two settings are very well arranged, but the question of personal taste condemned them.

R. H. ROBINSON, Hamilton, Bermuda.—Attractive display and intelligent color division are elements that have produced much good printing with the limited facilities that an insular location naturally has to contend with. We show a heading that may prove suggestive as a panel design. The outside rule and ornaments are in red, the rest in black.



CHIEFLY as an exhibition of enterprise under difficulties do we wish to compliment the producers of the Christmas number of the Bulawayo (*Rhodesia Chronicle*), although it possesses many artistic features worthy of note, and is an exceptional "special number." The advertising composition displays much variety and taste, and the designing and three-color work shown make up a book that can not, perhaps, be judged as an artistic whole, but has many excellencies that lift it above the commonplace, and much credit is due its makers, the Argus Printing and Publishing Company.

REGIMENTAL PRESS, Angel Island, California.—When matter is set in a narrow measure on a letter-head that requires a division of the word at the end of every line, it is preferable to arrange it in some other fashion, in order to avoid the divisions. The headings are very neat and set in a good style, except that the panels are about two picas too deep. The border on the cover of the catalogue should have been printed in a lighter tone of ink. The colors on type and border as shown makes the latter dominate the former, thus permitting mere ornamentation to become the feature of the page.

J. ED POWERS, Detroit, Michigan.—The comparison between the two designs is interesting. The slight ornamental arrangement of No. 1 is perhaps unsuitable for a financial folder, but that is merely a matter of taste, and the display is equally effective on both. The customer's preference for No. 2 may have been founded on the natural presumption that type is simply an expression of thought, and he resented the use of the ornamentation as a distraction from the best presentation of his statements. The mission of typography, equally with speech, is to give expression to thought, and to indulge in mechanical ingenuity at the expense of legibility is as wrong as to overload speech with non-essential words that obscure the speaker's meaning.

F. P. FORD, Sydney, Australia.—The work shows much clever adaptation and arrangement of the ornamental accessories in the way of type borders and ornaments, but in an excessive degree that gives the same treatment to all classes of printing alike. The ornamental style is appropriate for advertising, but plainer styles would be more suitable for society printing and some of the announcements and circulars shown. The object of printing is not so much to exploit the printer as to convey information, and we think that more subdued styles will effect this most desirable end in a more efficient manner than a showing of inappropriate ornamentation that will unconsciously distract the reader from the message of the type. The work is interesting and attractive from the printer's standpoint, but does it fulfil in the highest degree the proper function of printing?—to present information in the most clear and explicit manner possible.

WE have received a copy of the "Eighth Annual Report of the George Junior Republic," at Freeville, New York. It is the work of citizens of that republic, we believe, all boys under twenty-one years of age, and is an interesting exhibit of a unique philanthropic work. It is an acceptable piece of printing, fulfilling all the requirements of good typography. We are indebted to Mr. John A. Parker, General Superintendent, for the copy, and trust we may receive more specimens of the boys' work from time to time.

Good printing has a firm foundation on suitable paper, plain typography and harmonious coloring, in which both stock and ink must share, and "Trade-mark and Brands," issued by the George Ethridge Company, New York, is an illustration in point. The one possible exception is the use of two type-faces on the title that do not agree in style with the text. The book is 11 by 14 in size, with a striking red cover, and is beautifully printed on buff deckle-edge paper. It is devoted to an interesting and very important matter—the value of a trade-mark.



THE JAPANESE IMPERIAL GARDENS.
Photo by F. C. White. Patented July 5, 1904.



CHARLES D. ROGERS.

Charles D. Rogers, president of Rogers & Co., of Chicago, member of the Executive Committee of the Chicago Typothetæ and past president of the Chicago Master Printers' Association, died Monday, July 18, the forty-first anniversary of his birth, at Farmington, Connecticut, from injuries sustained in an automobile accident the Saturday previous. Mr. Rogers was an enthusiastic autoist, and with a party of friends was spending his vacation in an automobile trip which began at



CHARLES D. ROGERS.

Chicago the first week in July and which was to extend to the White Mountains. Passing along a country road near Farmington, the automobile which Mr. Rogers was operating struck an unused and weed-covered trolley-car track. The machine swerved from its course, became unmanageable, and Mr. Rogers was thrown from the car, striking on his forehead and fracturing his skull. He lingered unconscious for two days, dying before his wife, who hurried to him, could reach his bedside.

Charles Duane Rogers was born in Watertown, New York, July 18, 1863. Twenty-two years ago he came to Chicago, entering the employ of Pullman's Palace Car Company. Soon after he became bookkeeper for the printing establishment of C. H. Blakely & Co. From bookkeeper he rose to junior partner, and then to full ownership of the business. In 1895, Willis J. Wells became his partner, and the business was conducted as Rogers & Wells until 1902, when Mr. Wells retired, Mr. Rogers again assuming full ownership of the business. One year ago the name of the corporation was changed to Rogers & Co., with Mr. Rogers as president.

Mr. Rogers was best known as a producer of fine catalogues for the world of manufactures. He was a successful printer, although not a printer trained at the case. He was a man of purpose and will, a loved and lovable character, an energetic member of the trade organizations, progressive and enterprising, and his sad and untimely death will prove a distinct loss. His widow and three children survive him.

BENJAMIN E. CONNELL.

Among the victims of the Litchfield railway disaster, on July 3 last, were Mr. Benjamin E. Connell, chairman of the Chicago Freight Committee, his wife and four-year-old daugh-



MARY IRENE CONNELL.

ter. Mr. Connell was connected with railway interests from boyhood. He was born in New York thirty-seven years ago, and while he was still an infant his family settled in Chicago, where he received his education and training.

Among his associates in business and social life, and among the leading railway officials from Chicago to the East, Mr. Connell was a general favorite. His marked ability, thorough mastery of details and agreeable personality were well known and appreciated. In every position which he had filled in the railway world his work had been of a character to speedily earn promotion, and the responsible and exacting duties of the



BEN F. CONNELL.



MRS. B. F. CONNELL.

THE INLAND PRINTER

office he held at the time of his death he had qualified for by a training of eighteen years. He was a member of the Press Council of the National Union and was well known in printing circles, as well as in his own particular field. No monument may mark the spot where he and those he loved repose, and no hallowed ground may be set apart on which his friends may lay the tokens of their regard. The flame of the wreck was their funeral pyre, and without a trace of any kind they disappeared as if they had never been. Only their memory remains.



HORACE CARR has resigned from the firm of E. T. Smith & Co., Cleveland, Ohio, and will establish an office in the Caxton building, that city, to be known as "The Printing Press."

J. O. CARROLL, who has been business manager of the Jasper (Ark.) *Republican* since January 1, 1904, has resigned, and C. A. Monroe Meadows, an all-round newspaper man from West Virginia, has been permanently engaged as Mr. Carroll's successor.

THE plant of the Milbrath Printing Company, Milwaukee, Wisconsin, has been bought by the Schueppert-Zoeller Printing Company, which will continue to carry on the business at 144 Reed street. Mr. Emil A. Schueppert, one of the members of the new firm, was formerly manager, and Mr. Anton J. Zoeller, Jr., had charge of the pressroom of the Milbrath Company.

R. R. DONNELLEY & SONS Co., Chicago, announce that Mr. H. C. Maley, formerly of the Illinois Engraving Company, has taken the management of the company's engraving and art departments. Messrs. Donnelley have increased their force of process platemakers, both in black-and-white and color work, and are now in a better position to handle all branches of engraving than heretofore.

O. S. GAUCH, formerly connected with The Henry O. Shepard Company, printers, Chicago, and recently superintendent of the W. B. Conkey plant, Hammond, Indiana, has purchased the stock and machinery of the Sheets Printing Company, Shelby, Indiana, and will organize a company with a capital stock of \$75,000 and do a general line of printing and blank-book printing. The new company will be financed by local capitalists and be managed by Mr. Gauch.

SAMUEL LACK, a printer in the office of the Edward Knowles Company, San Francisco, California, has invented a little contrivance which he calls a "stick tilt." Its purpose is to hold a compositor's stick in an inclined position when laid on a level surface, to prevent the lines becoming pied, as when making corrections on the press, etc. It can be attached to any stick without drilling holes. It has been tested and found helpful by California printers and Mr. Lack has applied for a patent on the device.

GEORGE E. MARSHALL & Co., printers and stationers, and the Thayer & Jackson Stationery Company, Chicago, have amalgamated, under the new name of the Marshall-Jackson Company. The combined capital, the union of the two large and varied stocks, and the joining of the two manufacturing plants, will give the new organization excellent and unusual facilities. The combination will continue to occupy the building, 140-146 Monroe street, where both stores and factory will be located.

P. J. DAWKINS has recently returned from Europe and has organized the Acme White Metal Works and Printers' Supply House, 21 Fulton street, Brooklyn, New York. P. J. Dawkins is president of the concern, W. A. Dawkins is vice-

president and K. E. Driscoll is secretary and treasurer. Its specialty is composing-machine metals and stereotype metals. The company is the representative of a number of manufacturers, including A. D. Farmer & Son, typefounders, Golding & Co., and P. A. Frasse & Co. THE INLAND PRINTER wishes Mr. Dawkins success on his resumption of business.

JOHN T. FLEMING, for three years in charge of the Cambridge (Mass.) *Chronicle* job department, has associated himself with J. Stedman, at Arlington, Massachusetts, formerly of the Enterprise Print, the new style being the Stedman Press. Mr. Fleming brings to this combination a thorough knowledge of the art gained by practical experience in some of the largest offices in Edinburgh, Scotland, and Manchester, England, both cities noted for the excellence of the product of their printing establishments. By the recent addition of a large number of new type-faces and the installation of new machinery, nearly doubling their plant—already the largest and most modern in that vicinity—they are better equipped than ever to execute commissions.

PETTIBONE, SAWTELL & Co., printers, 178 Monroe street, Chicago, announce the merging of their business into that of P. F. Pettibone & Co., at 44-50 South Desplaines street. Mr. Pettibone and Mr. Sawtell enter the directory of P. F. Pettibone & Co., Mr. Pettibone taking the office of a vice-president and Mr. Sawtell assuming the management of the stationery department. The printing and binding machinery of Pettibone, Sawtell & Co. will be removed from Sherman street and installed with the already large equipment of P. F. Pettibone & Co., in the building 44-50 South Desplaines street. Charles Madary will have full supervision of the combined pressroom. By the combination the capacity of the P. F. Pettibone & Co. printing and binding department is increased about fifty per cent.

THE Baker Printing Company will erect a substantial brick addition to its present five-story and basement building at 251 Market street, Newark, New Jersey. The new building will be 25 feet wide, 115 feet long, five stories and basement, extending north to Clinton street, and will house the company's mechanical department. When the new structure is erected the company will have a building 25 feet front on Market street and running back 225 feet to Clinton street, and the offices and salesrooms on the first floor will occupy the full depth, with entrances in Market and Clinton streets. The construction of the new building will be started when a lease on the Clinton street building expires, and the building will be supplied with elevators and all improvements for an up-to-date modern printing plant. William A. Baker started in the job printing business in 1885, when he rented from the late Dr. Merritt Hard Cash Vail a small room in the old *Morning Register* building, 195 Market street. The following year he moved to 210 Market street and got a printing-press, a small one, of his own. In 1888 he moved to 202 and 204 Market street, where he occupied two floors, his business having developed, and he also started the publication of the *Sunday Standard*, and in the following year the *Town Talk*. In 1890 the Baker Printing Company purchased land at 251 Market street and erected the five-story brick building the company now occupies. At first only two floors were occupied by the company, but business increased so rapidly that two years ago the entire first floor was converted into a salesroom and offices, and the company now uses every floor. It employs regularly over one hundred persons, the pay-roll averages \$1,700 a week and the plant is so crowded with the latest style of printing-presses, folders and binders that more space had to be secured. William A. Baker is president of the company, Samuel R. Baker, vice-president and treasurer, and J. S. Shoyer, secretary. The company does all kinds of job printing, including account books for banks and insurance companies, and big corporations in various lines of business in New Jersey and other States.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE John Hancock Condensed Series of the Keystone Type Foundry, as shown on one page of a handsome two-color insert in this issue, is a strong, readable and extremely useful display letter, and should become very popular. The other page of the insert shows the Paragon Paper-cutter, another Keystone product which is acknowledged the leader of lever paper-cutters. The type display used on this page is their popular Powell Series and is made in thirteen sizes.

THE Century Bronzing Machine, manufactured by the Fuchs & Lang Manufacturing Company, 29 Warren street, New York city, was awarded a silver medal and certificate at the late printing trades exhibition in London, England. This was the highest award made and the only silver medal given for this class of machine. Among the purchasers of these machines was a firm, a member of which was one of the judges in exhibition referred to.

AN IMPROVED QUOIN.

Several valuable improvements have been made in the Lynchard Square-lock Quoin. The notches in the quoin piece have been discarded, and the key works against the solid end of the quoin piece. In the old key the pin connecting the two parts stood the entire strain of the push, while in the new construction it does no work save to keep the parts together, and the strain is fully taken up by the solid metal between the cam and quoin piece. The old keys and teeth broke with a snap. To break the new style the metal in both quoin and key must be literally smashed—an impossibility. The stroke of the new key being downward, instead of sidewise, does away with the tendency to slide small forms over the stone when locking. Complete information will be sent by the

Lynchard Square-lock Quoin Company, 284 Washington street, Newark, New Jersey, on request.

JAMES WHITE & CO.'S SAMPLE-BOOK.

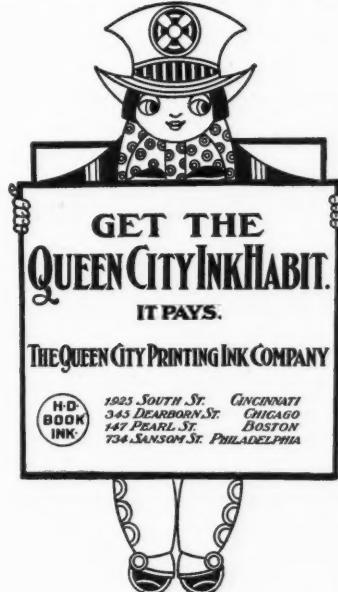
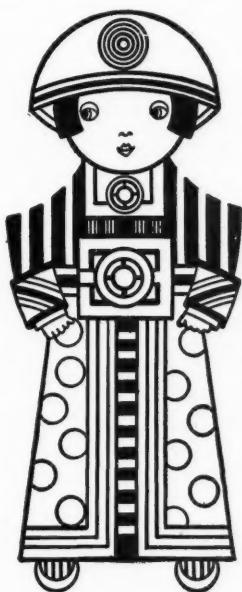
One of the most complete and comprehensive sample-books of printing papers is that issued by James White & Co., paper dealers, 210 Monroe street, Chicago. The book weighs twenty-five pounds and represents 1,407 separate items of cover and book paper stock. The costliness of the books prohibiting the indiscriminate distribution of them to all who ask for



copies, the company makes a charge of \$7.50 for each book, and on the purchase of \$100 worth of stock the amount charged for the book is credited to the customer who orders in this way. The value of the book for ready reference is well worth the amount asked for it. In it the printer gets styles, colors, sizes and prices by a simple yet complete system of arrangement.

SOME STRIKING DESIGNS.

The striking designs used by the Queen City Printing Ink Company in the printing trade journals for some months past have been the subject of criticism—good, bad and indifferent—by advertising experts. The grotesque character of the designs gave opportunity for broad color effects, and the brilliancy and striking character of the inks used were thus forced on the attention of the public. The arguments used in favor of "something more interesting in itself," such as a landscape or a pretty picture as a medium to exploit the inks of the company, did not convince the advertising man in charge, and no matter what opinion one may hold, no one can



THE INLAND PRINTER.

deny that these angular, staring and stolid figures have made good results, and that their gorgeous raiment has made them as closely identified with the Queen City Printing Ink Company as the Brownies were identified with Palmer Cox.

A NEW PLATEN PRESS FEEDER.

Attention is called to the advertisement of Messrs. G. G. Williams and E. T. Worley, of Shreveport, Louisiana. They have invented a simple and inexpensive machine for feeding platen presses which will certainly interest the printers of the country, as it feeds any kind of cut stock, cards, envelopes, etc., into and out of the press.

THE NEW STEEL "MILL'S PERFECTION GUIDE."

We desire to call attention of every progressive printer to the new handy steel "Mill's Perfection Guide," just patented by Bauman & Dusenberry, of Cincinnati, Ohio. In this connection it is interesting to note how a practical, perfect and durable guide has been evolved in the "Mill's Perfection Guide," illustrated by the accompanying cut.

It is a simple device manufactured of spring steel, which allows of the same being easily inserted in the tympan sheet. It is held firmly in place by the lower spring clamp, the upper clamp holding the insertion points firmly in the tympan sheet, which makes it impossible for the pin to get loose. The tongue can be adjusted back or forth, high or low, at will, owing to the slot between the insertion points, which prevents sagging of sheet and insures a perfect register. The sheets can not slip under, owing to the insertion points. It also admits of close margins, as the tongue can be pushed back flush with the insertion points. A very strong point in its favor is its simplicity.

The manufacturers state that it is strong and durable, and with ordinary care should last for years. The testimonials of printers who have used the "Perfection Guide" speak loud in its praise, pronouncing it just what they have been looking for for years, because it embodies all the desired qualities.

The price is very reasonable—\$1 per dozen, 25 cents per set of three. For sale by all dealers, or sent postpaid by the manufacturers upon receipt of price.

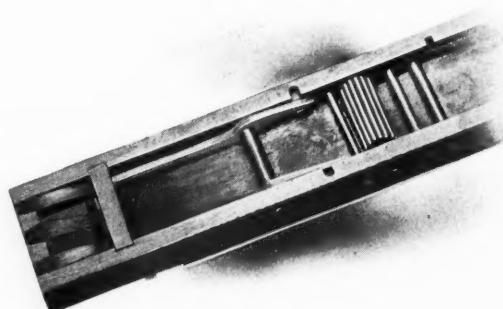
A NEW AUTOMATIC LABEL AFFIXER.

A new mailing machine has been perfected by Harry W. McMillan, a practical printer of Stafford, Kansas, and arrangements will be made before long to place the device on the market. The illustration given here clearly shows the construction of the apparatus.

The addresses for the mailing machine are printed on nar-

row strips of gummed paper and pasted together to form a continuous roll, which is mounted on a spindle and secured to the under side of the press bed. The heading of the newspaper is of special construction, and forms, in fact, the mailing machine.

The plate bearing the name of the paper is mounted on posts raised above type-high by springs. When the impression is brought upon the form in printing, the plate sinks to type-



INTERIOR CONSTRUCTION OF MACHINE.

high, and this movement actuates the paper-feeding devices within the hollow base.

The strip of addresses is carried underneath the plate, the gummed side of the strip upward. Then strip passes beneath a perforated tube containing moisture, which dampens the gum, and the strip is fed forward and the first address is cut off and presses upward against the paper being printed, where it adheres. The moisture for dampening the address slip is conveyed through a tube from a small rubber bulb, also attached beneath the bed of the press, spring pressure being applied to the bulb to force the water through the tube. A valve controls the supply of moisture and opens and closes at each impression.

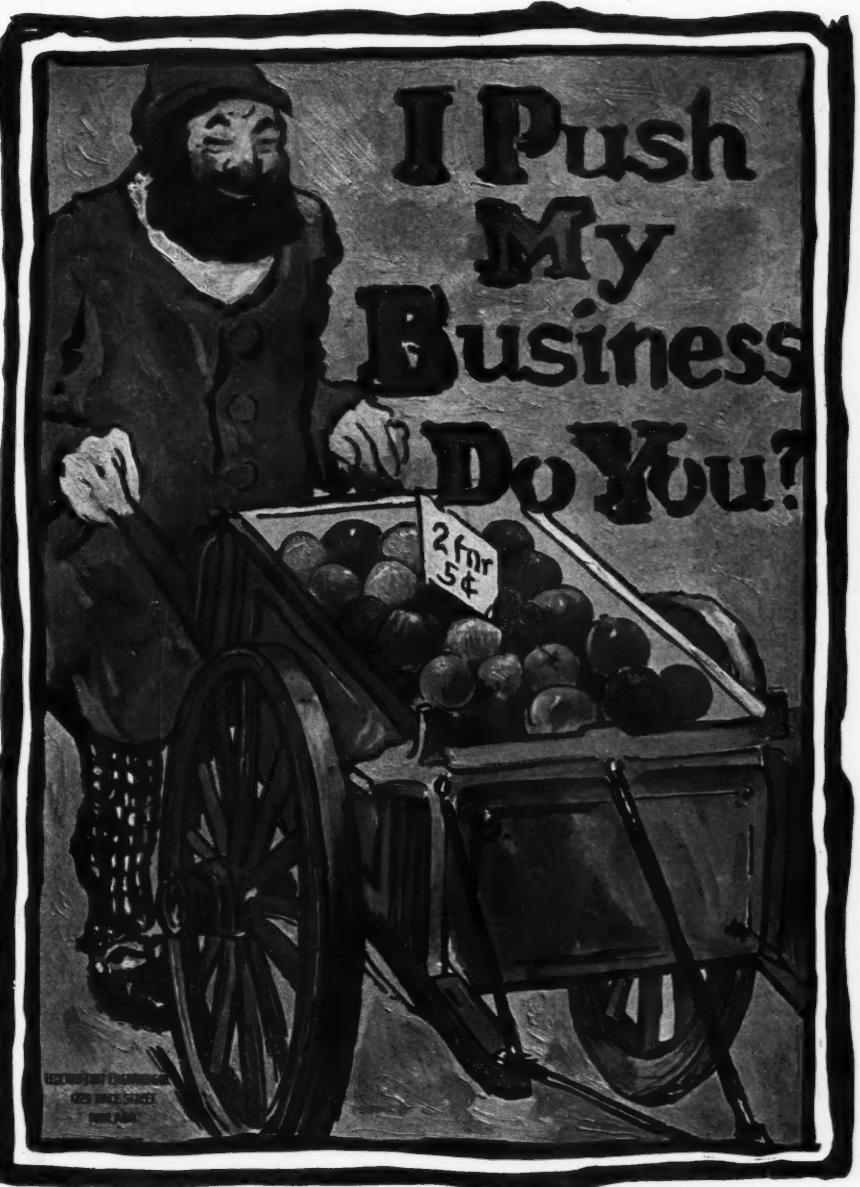
Mr. McMillan is constructing an automatic addressing machine for web cylinder presses, which will be completed and given a test in a month or six weeks.

HEREDITY.

The printer's boy — ambitious lad —
Would learn the trade. He tried to take
A form from off the stone, and then
Made pie like father used to make.—*Judge.*



MC MILLAN'S NEW MAILING MACHINE.



It is an undeniable fact

that the illustrating of things in their natural colors is a wonderful aid to selling. You see the article just as it is—nothing left to the imagination.

It is also widely acknowledged that our three-color reproductions are the best and most realistic made.

Samples furnished and prices quoted on application.

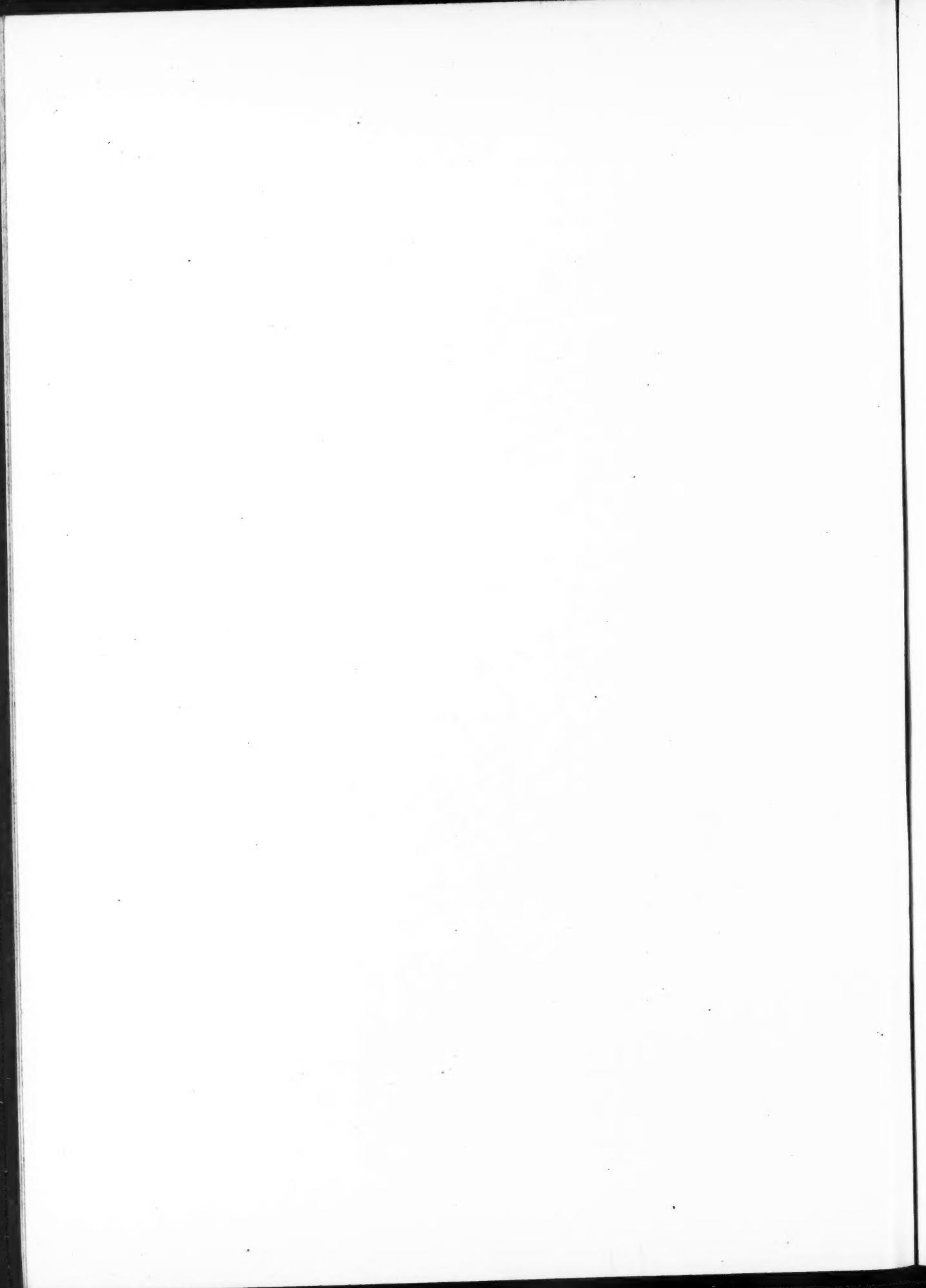
ELECTRO-TINT ENGRAVING CO., 1229 RACE ST., PHILADELPHIA, U. S. A.

BEND 50 CENTS FOR NEW ALBUM OF OVER 100 STOCK PLATES IN COLOR, SUITABLE FOR CALENDARS, INSERTS, BLOTTERS, AND ALL ADVERTISING PURPOSES

PRINTED ON

TRADE MARK
 "TRICHROMATIC"
 [COATED TWO SIDES]
 MADE BY
 DILL & COLLINS COMPANY
 HIGH-GRADE PRINTING PAPERS
 PHILADELPHIA

PRINTED WITH
KAST & EHINGER
 MANUFACTURING AG.
 CHAS. HELLMUT
 46 E. HOUSTON STR.
 NEW YORK



WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING — By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 $\frac{1}{2}$ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauft, editor of the Art Student, and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, \$2.00 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPEING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "Making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1.00. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Blue silk cloth, gold embossed. Revised edition, \$2.00. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSED — Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and press-room apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

PROCESS YEAR BOOK — We have but six copies of the 1903 book on hand; order at once if you wish to secure one; a magnificent book, worth many times the price asked, \$2.00. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N — Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7 $\frac{3}{4}$ by 9 $\frac{1}{4}$. Art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india ooze leather, \$4.00; pocket edition, 3 by 5 $\frac{1}{4}$, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING — A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A YOUNG MAN, competent manager, buyer, estimator — has made money for others — desires backing to the extent of \$5,000 to equip a small modern printing-office, Southern city, splendid opening for a hustler; original ideas, familiar with all the bank and mercantile institutions of location and contingent territory; am not looking for a snap, but a party who will place capital against a successful experience of over twenty years; upright in character, etc. Address in confidence G 536.

AN OPPORTUNITY to buy a finely equipped, well-established, good-paying printing plant in one of the best towns in Michigan; at least \$3,000 required. G 539.

BRITISH COLUMBIA NEWSPAPER FOR SALE — Leading weekly, prosperous mining section, A-1 plant; good business; splendid opportunity for one or two practical men with \$1,500 cash; worth investigating. G 492.

FOR SALE — Republican newspaper and printing plant in Republican city, county, district, Minnesota; population 2,500, beautiful homes, fine public buildings, electric lights, waterworks, sewerage, 3 railroads, splendid schools, large business interests; paper established 30 years, 25 years under present management, state reputation, controlling county and city printing, and best advertising, legal and job business — \$6,000 to \$7,000 annually for many years without solicitation, can easily be increased; good prices, desirable competition; complete plant, first-class condition; New 4-horse-power gasoline engine, cylinder and 3 platen presses, folder, cutters, wire and thread stitchers, abundant cabinets, stones, body, job and poster type and material, desks, safe, etc.; 2,000 square feet floor, business and editorial offices, fine location, moderate rent; everything desirable, including business and social conditions — an exceptional opportunity; junior partner seeks change for health, senior partner engaged in business elsewhere; 40 and 20 years in the business respectively; price, \$7,000; good trade and local references to parties meaning business. Address C, American Press Association, St. Paul, Minn.

MONEY-MAKING REPUBLICAN NEWSPAPER, in live town of 2,500, in best part of Minnesota; takes \$2,200 cash to handle it; owner going to California. G 508.

SNAP for a job-printer with \$500; plant worth \$2,000; I did a \$7,000 business last year at good prices, buyer can hold trade; reason, politics; be quick; Chicago. G 555.

SPLENDID OPENING for newspaper man with capital and ability, to buy half interest in established newspaper and job office in Kentucky city of 7,000; \$8,000 building and plant; arranging to start a daily, and need a city editor. Address L. A. CHANDLER, Mayfield, Ky.

\$3,500 will buy a good-paying weekly and tourist daily in one of the best seacoast towns in Florida; will bear investigation; don't write unless you have the money. G 522.

\$6,000, part time, gets one of the best weeklies and job plant in Kansas; physical disability compels the owner to quit; must sell soon; good for Eastern man who wants to come West for health. G 515.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ELECTRIC MOTORS, cheap; 3 each $\frac{1}{4}$, $\frac{1}{2}$ and 1 horse-power; 2 each 3, 5 and 7 $\frac{1}{2}$ horse-power; also small generators; electric fans, \$6.75 each. FIDELITY ELECTRIC COMPANY, Lancaster, Pa.

FOR SALE — Addressograph and cabinet in perfect condition, \$25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE — New, 32-page Eclipse folder; 1 24-inch Rival and 1 30-inch Gem cutter; installation of Linotype and larger machines reason for selling; also 200 pounds 8-point roman. AMERICAN PRINTING COMPANY, Inc., Indianapolis, Ind.

FOR SALE — Newspaper and job plant; 3 presses, gas engine, paper-cutter, type; sell cheap for cash. MYERS CO., Toronto, Ohio.

FOR SALE — One blank book sawing machine for edition work and paper-box sawing combined; used about one month and in A-1 condition; for further information address OMAHA PTG. CO., Omaha, Neb.

FOR SALE — One Campbell "Economic," 2-revolution, 4-roller printing-press; has 4 (horizontal) air springs, front delivery, extra set of roller stocks; size 43 by 55 $\frac{1}{2}$; in good condition; will be sold at a low figure on easy monthly payments with proper security; for any further particulars address LEWIS S. GRAHAM, 304 Cora bldg., New Orleans, La.

FOR SALE — Two Linotype machines, 2-letter, universal molds, all worn parts replaced with new and latest improved parts; good job or newspaper machines; also 1 110-volt Jenney Linotype motor. F. A. PETTIT, 2627 Garfield av., Kansas City, Mo.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE — Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.

Style A — With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.

Style C — Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

Knife Grinders

Machines sent on thirty days' trial to responsible parties.
If interested, write us. Complete Bindery outfit.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N.Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — 8 fine Washington presses; 2 Ideals; 1 Allen; 3 elegant cylinder presses; 40 chases; 20 rubber blankets; cheap for cash. WALKER & CO., Madison, Wis.

FOR SALE — 807 — 43 by 56 Century Campbell press, 4 rollers, front delivery, fine condition; 809 — 25 by 30 2-revolution Cottrell press, 2 rollers, table distribution, air springs, rebuilt; 822 — Optimus, 4 rollers, front delivery, table distribution, air springs; 823 — 43 by 60 2-revolution Campbell press, 4 rollers, front delivery, table distribution, wire springs, extra heavy press; 827 — 37 by 52 2-revolution Campbell job and book press, 4 rollers, table distribution, wire springs, front delivery; 828 — 23 by 30 2-revolution Campbell press, 2 rollers, rack, screw and table distribution, wire springs, front delivery; 834 — 35 by 52 2-revolution Cottrell press, 4 rollers, rack, cam and table distribution, air springs, rear delivery.

Every machine guaranteed to be thoroughly rebuilt and in first-class condition; all these machines, and many others, can be seen at BRONSON'S, 54 N. Clinton st., second floor, between West Lake and Fulton sts., Chicago.

FOR SALE CHEAP — One Brown folder, New Monarch style, range 14 by 20 to 37 by 50, first-class condition; must be sold at once to make room for larger machine. GREELEY PRINTERY OF ST. LOUIS.

FOR SALE CHEAP — One secondhand Hickok ruling machine, Collins striker, new No. 2 Layboy. R. C. MAST, Superior, Wis.

HALF-TONE CUTS FOR SALE — Large assortment of hunting, fishing, yachting and outdoor pictures; have been used only once; cost 15 cents per inch, will sell for 7 cents per inch; for further particulars address TILTON PUBLISHING CO., 63 Kilby st., Boston, Mass.

SALESMEN — Get my revised list of Philadelphia printers; it includes private plants and gives names of buyers of each firm; also arranged in routes for systematic canvassing; price, \$7.50. B. L. LEHMAN, 2033 Master st., Philadelphia.

SECONDHAND ALL-IRON GALLEY RACKS — A number of second-hand all-iron galley racks in good condition for sale at an exceptional bargain; prices and terms on application. G 319.

TYPE FOR SALE — 4,500 pounds 10-point roman, with quads but no points; 100 double galleys, brass-lined; all practically good as new. STANDARD OIL CO., Cleveland, Ohio.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with the Inland Printer Employment Exchange and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Operator-machinists, 12; Linotype operators, 4; foremen, 12; superintendents, 4; bookbinders, 2; ruler, 1; ad-writers, 2; advertising manager, 1; pressmen, 4. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. Address THE INLAND PRINTER COMPANY, CHICAGO.

All-round Printers.

WANTED — A young man who is all-round printer to take charge of the printing-office in the George Junior Republic School for Boys. JOHN A. PARKER, Freeville, N. Y.

Artists and Designers.

ARTIST — Strictly first-class letterer and designer wanted for our Kansas City plant; address, stating terms and full particulars, to the MICHAELIS ENGRAVING CO., Kansas City, Mo.

Compositors.

YOUNG MAN with two or three years' experience can finish in up-to-date office; send samples and full particulars. G 541.

Engravers.

WANTED — An all-round photoengraver. Address, stating wages wanted, and giving references. PERKINS BROS. CO., Sioux City, Iowa.

WANTED — First-class wood engraver at once; permanent position. MICHAELIS ENGRAVING CO., Kansas City, Mo.

WANTED — Wood engraver; steady situation for good man. G 211.

Lock-ups, Make-ups and Stonemen.

COMPOSITOR — Man thoroughly familiar with imposition, stonework and lock-up; must be reliable; steady work, good pay to non-union man. G 185.

Operators and Machinists.

CALIFORNIA POSITION for thoroughly competent, reliable machinist-operator; must be speedy; steady day job to right man; union. G 511.

WANTED — Linotype machinist-operator for jobwork; must have thorough knowledge of machine and set clean copy; union office. G 514.

Pressmen.

WANTED — First-class pressman for foreman of large printing-office in Ohio; experience in fine half-tone work necessary; must be man of good habits, and capable of handling the work expeditiously. G 532.

Salesmen.

PRINTING SALESMAN wanted by old established complete modern plant; one who controls large amount of fine business. G 553 New York Office Inland Printer.

Superintendents and Foremen.

WANTED — Foreman for medium-sized composing-room; one who thoroughly understands the business, is a worker, capable of handling men to advantage, and possesses advanced as well as artistic ideas in the use and arrangement of type; must also be able to "lay out" and direct the setting up of the very best of advertising matter of every description, including advertisements for magazines; want a man about 35 to 40 years of age, and free from childish traits and notions. Address G 191, sending samples of work, and state where employed, married or single, and wages expected.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Machinist-operators, 10; operators, 11; machinists, 2; proofreaders, 4; solicitors, estimators or salesmen, 3; compositor, 1; job printers, 11; pressmen, 13; all-round men, 5; stone-men, 3; superintendents or foremen, 18; bookbinders, 5; managers, 12; advertising managers, 5; ad-men, 8; stereotypers and electrotypers, 3; photoengravers, 4; editors, 4; reporter, 1; artist, 1; ad-writer, 1; make-up, 3. Address THE INLAND PRINTER COMPANY, CHICAGO.

Artists and Illustrators.

A YOUNG ILLUSTRATOR desires situation with some printing or engraving house. P. J. HENDERSON, Scarboro P. O., Ont., Canada.

Bookbinders.

YOUNG MAN wants position as bookbinder; had experience in a small shop in the line of ruling and forwarding; best of references furnished. G 545.

Compositors.

FIRST-CLASS JOB COMPOSITOR wishes to change; accustomed to best class of work; married, temperate, union; don't want snap just place where hard work and merit are appreciated. G 546.

JOB OR AD-MAN wants position in good country town; reference, present employer. G 516.

PRINTER, all-round hand, wants position; good habits; wishes to go West. WM. F. WARNER, 715 Race st., Philadelphia, Pa.

Electrotypers and Stereotypers.

SITUATION by a young man as stereotyper; strictly sober and good references. G 398.

Lock-ups, Make-ups and Stonemen.

WANTED — Steady position as stoneman, in Chicago or Detroit, by a first-class book and catalogue printer; has worked on stone 12 years; sober, married, union; will be open for employment September 1. G 550.

Operators and Machinists.

COMPETENT MACHINIST-OPERATOR wants permanent situation; Pacific coast preferred; married, sober and reliable, union. R. H. CONKLIN, Stockton, Cal.

COMPOSITOR of 20 years' experience wants apprenticeship on machine; can set 2,000; not machinist; wages proportionate to ability. G 533.

LINOTYPE MACHINIST, many years' experience book and news; references, union. G 29.

LINOTYPE MACHINIST with 9 years' experience with both newspaper and book office machines, desires position; afternoon paper preferred. G 456.

LINOTYPE MACHINIST-OPERATOR, 7 years' experience, married, at present employed, wishes change; South or West preferred. G 551.

LINOTYPE MACHINIST-OPERATOR, 7 years' experience, wishes change; Rocky Mountain region; day work preferred; practical job printer. G 523.

Imitation Typewriting Ink

Don't print through cloth, don't use ribbon-faced type, but use Little's Ink, and ribbons to match, and print direct from the type as in ordinary printing. Purple Record and Blue Record Ink recommended. Send for samples of the work.

A. P. LITTLE, Manufacturer, ROCHESTER, N. Y.

Offices

New York City

Philadelphia

Pittsburg

Cleveland

London

SITUATIONS WANTED.

LINOTYPE OPERATOR desires situation in West; can do 40,000 to 50,000 minion (8 hours); can care for machine; married, sober, steady, union. G 478.

MACHINIST-OPERATOR, at present running off editorials and expanding skeleton telegrams straight from keyboard on small daily, desires change; specimens sent if desired; 10 years' experience; abstainer, union, testimonials and references; B. C. or Rockies, westerly. G 554.

MACHINIST-OPERATOR seeks change; California, Western or North-western town preferred; know my business; any kind Linotype plant, old or new; good operator, good printer, union. G 3.

Pressmen.

CYLINDER PRESSMAN, first-class Chicago experience; able to take charge. G 529.

FIRST-CLASS CYLINDER PRESSMAN desires position in small city to take charge of pressroom. G 558, care New York Office INLAND PRINTER.

GOOD LIVE PRESSMAN wants position in New York city; expert Dexter operator; best of references. G 530.

PRESSMAN, 18 years' experience, desires situation; married, non-union. G 557.

WANTED — A position as cylinder pressman anywhere in United States or Canada; union and temperate. G 556.

Proofreaders.

PROOFREADER OR EDITOR, practical printer, 20 years' experience all branches; references on request; non-union, eligible. G 509.

PROOFREADING at home, or preparing copy for printer; reference. G 548.

Salesmen.

GENTLEMAN having had 17 years' experience in the printing machinery and supply business, is open for engagement; thoroughly familiar with both inside and outside work; best of references. G 549.

PRINTING-PRESS SALESMAN, at present abroad, desires situation with first-class firm; A-1 salesman and practical pressman. G 525.

Superintendents and Foremen.

EXPERIENCED MANAGER'S ASSISTANT, or superintendent, practical man, who does things right and does them six days in the week. G 71.

FOREMANSHIP by all-round printer and pressman; either news or job office; 20 years' experience, 8 as foreman, union, references. G 472.

FOREMAN of large Chicago printing-office desires situation (Chicago only) where high-class service will be appreciated; thorough master of details of composing-room, proofroom, pressroom and bindery; can estimate, buy stock and generally superintend plant; employed at present. G 526.

PRACTICAL SUPERINTENDENT or assistant manager; thorough, competent, reliable, experienced in large working forces; write me. G 85.

SUPERINTENDENT — Practical printer, 20 years' experience "devil" up, present superintendent large New York city plant (position satisfactory in every way), desires to connect with progressive house in smaller city with social atmosphere, where one can enjoy quiet life. G 540.

WANTED — Position as general manager of good daily and job office combined; 20 years' experience; strong on advertising, a resourceful result producer; salary \$1,500 per year; would consider a working interest in well-equipped plant or would lease good job office with privilege of purchasing. BOX 202, Monongahela, Pa.

WANTED TO PURCHASE.

SECONDHAND PAPER-CUTTER; must be in good condition; 44-inch or larger. Address BOX G, Austin, Minn.

TWO 2-color quarto or eighth-medium Kidder presses, with or without attachments, to print from rolls. G 542.

WANTED — Kidder press, secondhand, for roll paper. G 217.

WANTED — Miehle or Babcock Optimus press, not over 2 or 3 years old. 4-roller, 2-revolution, for 6-column quarto publication. AMERICAN PUBLISHING CO., Columbus, Ohio.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-mâché; also 2 engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo, metal from drawings made on cardboard; new stereo, half-tone engraving method, no photowork, for \$1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business was all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince you, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be entirely satisfied with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty, I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I know that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for \$2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss — success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the \$2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title building, Philadelphia.

ADVANCE WITH THE TIMES — Our dummy keyboard, with movable keys and spacebars, enables learner to master Linotype keyboard; send for illustrated circular free. AMERICAN LINO-TYPO CO., 7-8 Chatham sq., New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos, are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

GUSTAV JAHN, Berlin S. W. 68, Germany (printer by trade), representing Sigmund Ullman Company, New York, and Koenig & Bauer, Wurzburg, is desirous of undertaking agencies for American novelties relative to the graphic trades.

LEARN LINOTYPE AT HOME — Thaler keyboard; keys and spacebar, made of best spring brass, have similar action to regular Mergenthaler keyboard; treatise by expert "Hints on Keyboard Manipulation, How to Acquire Speed," given free with each keyboard; \$3.50 prepaid. THALER KEYBOARD CO., 453A O st., N. W., Washington, D. C.

MY STYLE CARD will improve your paper; 10 cents, 3 for 25 cents. E. S. HANSON, 1524 E. Ravenswood Park, Chicago.

STEREOTYPE PAPER, prepared ready for use, for finest jobs, manufactured by FRIEDRICH SCHREINER, Plainfield, New Jersey. Samples for stamps.

WANTED — The address of W. H. Moldt, an experienced photoengraver, formerly with *The Times*, Los Angeles. Will pay \$5 for the information. CALIFORNIA UNDERWRITERS AGENCY, Los Angeles, Cal.

FOLDING BOX GLUING MACHINES, all sizes; also **SUIT BOX** CREASING MACHINES best made. Prices reduced. 133 South Clinton St. CHICAGO, Ill. **WILSON PAPER BOX MACHINERY CO.**

Peerless Padding Glue The Best and Cheapest

Always Flexible. Pure White. Tough. Quick Drying. Never Sticky. Don't Mould. Samples and prices on application. CLEVELAND CHEMICAL CO., 115-117 Nassau Street, New York.

SPECIAL SINEW GLUE For EDITION BINDING

At 12 cents per pound f. o. b. our factory. We furnish formula to make this glue flexible. Order barrel to-day. MIDLAND GLUE CO., 955-6 Monadnock Building, Chicago. Factory — Madison, Ind.

PLATEN PRESSFEEDER

WE have invented a machine that will accurately feed a platen press of any description. It will feed any kind of cut stock, cards, envelopes, etc., as fast as the press will run. You will hear lots about this machine later. Can make it ready as quick as though you were going to run it by hand, or you can feed it by hand if you are going to run embossed calendars or a sheet too large for the press. It will be sold for about the same price job presses themselves are sold for. It is about as simple and substantial as a platen press itself. If you are interested, we would be pleased to hear from you right away. It will be to your interest to write now. Address, WILLIAMS & WORLEY, Box 166, Shreveport, La.

RIESSNER'S IMPERIAL GOLD INK

Not made for anything but Plated and Coated Stock

Any printer using this class of paper can print BRIGHT GOLD and do away with the annoyance of bronzing. Something all printers want. **WE HAVE IT!**

Rich Gold, . . .	\$3.00 per lb.
Pale Gold, . . .	3.00 "
Copper, . . .	3.00 "
Aluminum, . . .	4.00 "



T. RIESSNER
57 GOLD ST., NEW YORK

**PRINTS
BRIGHT
GOLD**

(See Insert December, 1903)

HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. | BROOKLYN, N.Y.
Factory, 240-244 Eighth St. | U.S.A.

NEAT PADS

If you knew what neat pads you can make with our Padding Glue; How strong and flexible the pads are; How easy it is to make them—and the small cost—you'd be using it now.

Let's tell you about it.

ROBT. R. BURRAGE, 35-37 Frankfort Street, NEW YORK

Carbon Paper

The Vital Point in the manufacture of Manifold Books. No matter how high in his profession the printer may be, the job will be smudged, streaked and ruined unless you have the proper carbon. We have a full line of samples and price folder which will be sent to the trade with discounts. If in doubt, send on your order; we'll send the article that will give satisfaction. Sizes 4 x 6 to 25 x 38

Whitfield Carbon Paper Works
123 Liberty Street
New York City

LIONEL MOSES IMPORTER

36 East Twenty-Second Street, NEW YORK

High-Grade Imported Papers

Japan Vellum, French and English Covers, French Japan, Wood Papers, various colors. || Artificial Parchment and Vellum, Chinese Papers, different styles and colors.



Olds
Gas and
Gasoline
Engines

Are built on lines of strict originality, and are protected by the Olds patents. The essential parts of our engines combine the highest efficiency with the greatest simplicity of construction and operation. No engine made approaches the Olds for economy and durability.

STATIONARY ENGINES, 2 TO 100 H.P.

PORTABLE ENGINES, 8 TO 18 H.P.

Write to-day for full information and new illustrated catalogue.

OLDS GASOLINE ENGINE WORKS
230 RIVER STREET
LANSING, MICH.

PRINTERS

ADVERTISING WORLD, Columbus, Ohio, for samples and particulars of its service of monthly color cuts and suggestions for

BLOTTERS

MARLATT'S LINOTYPE SCALE

saves worry and prevents mistakes in ascertaining cut-offs and indentions, and solving the various other problems incident to the casting-up of matter for ads., catalogs, etc. Useful every day to any operator or ad. man, in newspaper or job office. .50 cents each, \$4.00 per dozen, postpaid.

MARLATT MFG. CONCERN, 1314 Boyle Street, Allegheny, Pa.



ATTEND THE BISSELL COLLEGE OF PHOTO ENGRAVING

We can teach you to make Engravings like the illustrations presented in this magazine, and they command high prices. The men who produce this kind of work never have any difficulty in securing salaries at from \$20 to \$50 per week. We have the only college of Photo-Engraving in America. Terms easy and living inexpensive.

WRITE FOR OUR ILLUSTRATED CATALOG

Bissell College of Photo Engraving

831 Wabash Ave.

Effingham, Illinois

In connection with the Illinois College of Photography.

LINO LUBRICATION

To make channels, spacebands and matrices perfectly smooth and bright, apply

Dixon's Special Graphite No. 635

Booklet and sample on request.

JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N.J.

"ROUGHING" for the Trade

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD CO.
120-130 SHERMAN STREET, CHICAGO

Did you specify that a Durant Counter must be attached to the press you ordered?



**IT'S A
GOOD
SIGN**

When a DURANT COUNTER comes with a press, for then you know the press-builder has used the best material.

SUMMER ROLLERS

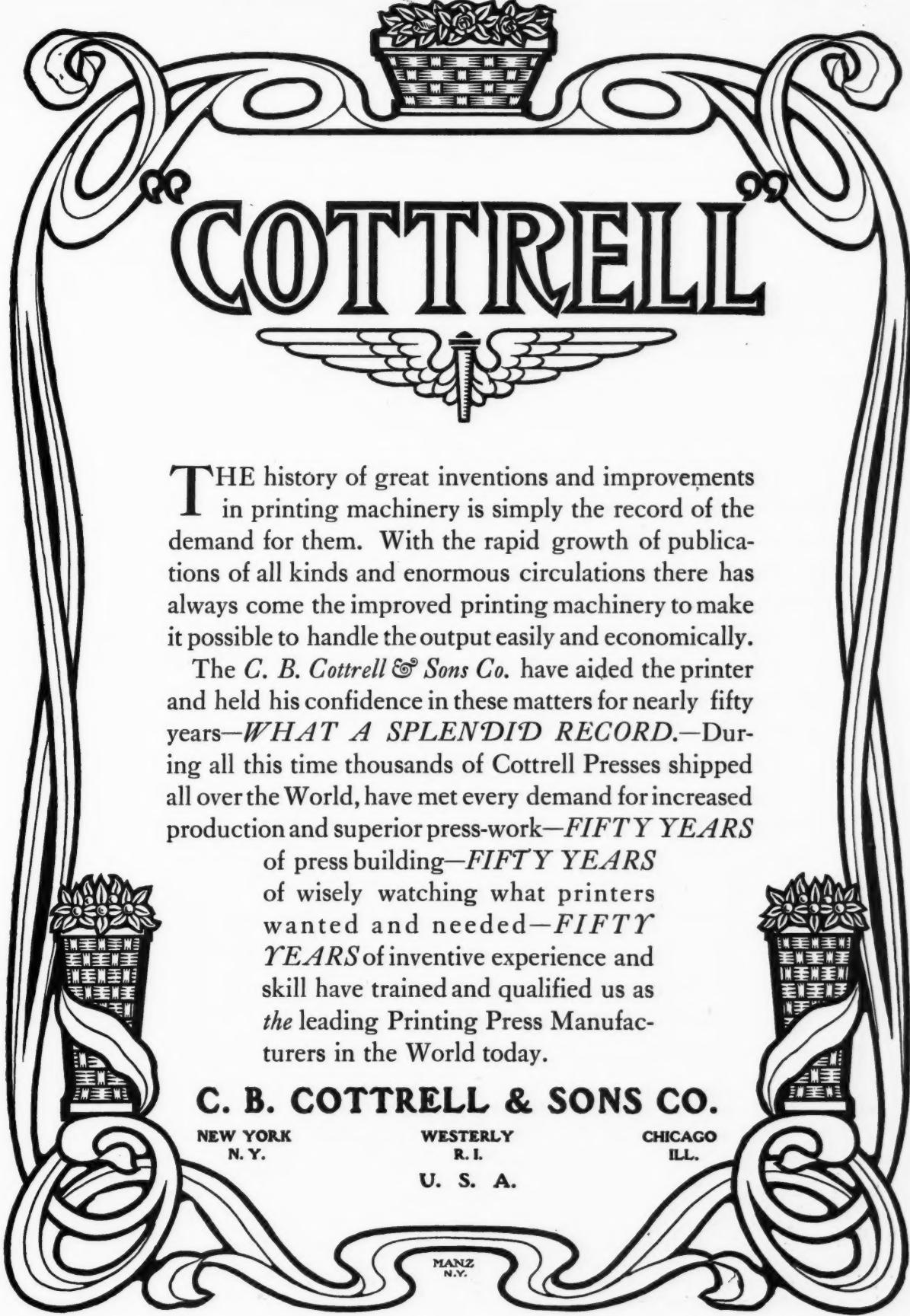
The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

**WE MAKE
THE BEST
THAT CAN
BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



"COTTRELL"



THE history of great inventions and improvements in printing machinery is simply the record of the demand for them. With the rapid growth of publications of all kinds and enormous circulations there has always come the improved printing machinery to make it possible to handle the output easily and economically.

The *C. B. Cottrell & Sons Co.* have aided the printer and held his confidence in these matters for nearly fifty years—*WHAT A SPLENDID RECORD*.—During all this time thousands of Cottrell Presses shipped all over the World, have met every demand for increased production and superior press-work—*FIFTY YEARS*

of press building—*FIFTY YEARS*
of wisely watching what printers
wanted and needed—*FIFTY*
YEARS of inventive experience and
skill have trained and qualified us as
the leading Printing Press Manufacturers
in the World today.

C. B. COTTRELL & SONS CO.

NEW YORK
N. Y.

WESTERLY
R. I.
U. S. A.

CHICAGO
ILL.

MANZ
N.Y.

"BUYING A PRESS"

The
Wise Buyer
is posted
on what he buys



"Buying A Press"
will make you
A Wise Buyer



N Illustrated Brochure, having the above title, has been written for us by F. W. Thomas, Press Expert, well known to readers of The Inland Printer.

It tells a great deal about Platen Presses which every printer ought to know. It explains WHY some presses do better printing than others, and WHY some turn out the finished product at LESS COST than others. It gives some interesting FACTS concerning wear of type and plates which will surprise many printers.

Mr. Thomas has handled the subject in an original way, and the result is a Brochure of great practical value to any one interested in platen presswork or thinking of buying a press.

Bartlett & Co. have executed the book, and it is well worth writing for and preserving as a specimen of fine printing.

Any printer, publisher or pressman can obtain a copy of "Buying A Press" by applying to

**JOHN THOMSON PRESS CO.
253 BROADWAY, NEW YORK CITY**

Or, to any of Our Branch Offices, Dealers and Agencies

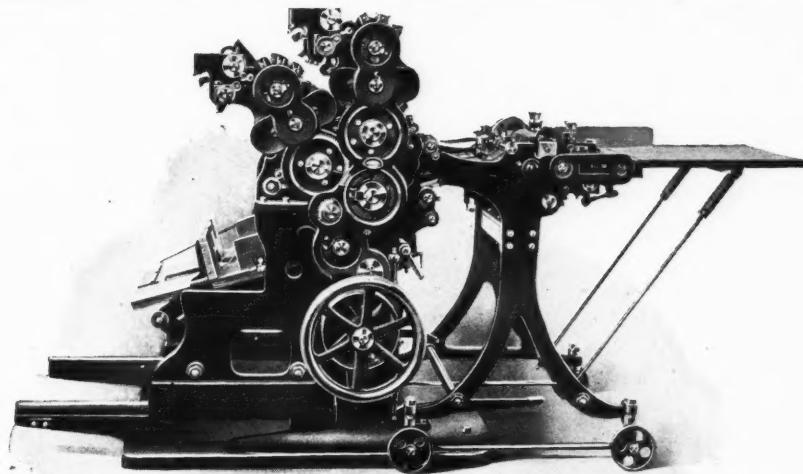
176 Federal Street	BOSTON	1708 Fisher Bldg.,	CHICAGO
52 North 6th St.,	PHILADELPHIA	508 Clay Street,	SAN FRANCISCO
46 W. Mitchell Street,	ATLANTA	70-72 York Street {	TORONTO
337 Main Street,	CINCINNATI	7 Jordan Street {	
57 Shoe Lane, LONDON, E. C.			

Factory — Colt's West Armory, HARTFORD

PARTIES receiving the above Brochure who desire further technical or practical information concerning the selection of a press are at liberty to write directly to the author, F. W. Thomas, P. O. Box 356, Toledo, Ohio. Illustrated Catalogue describing the various models and sizes of our presses, prices, terms, etc., can be obtained by writing direct to John Thomson Press Co., 253 Broadway, New York City, or any of the Branch Offices given above.

The Accomplished Pressman

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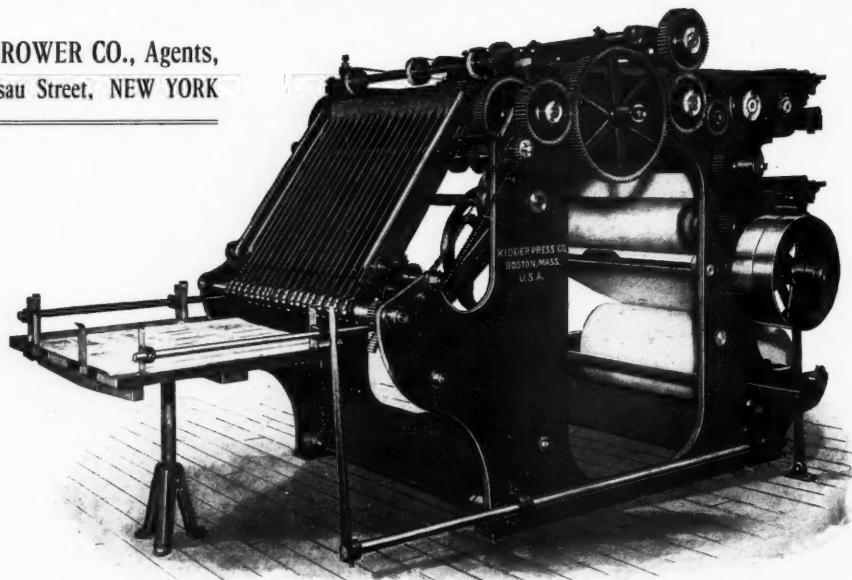
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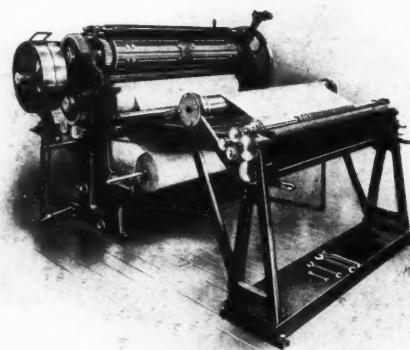
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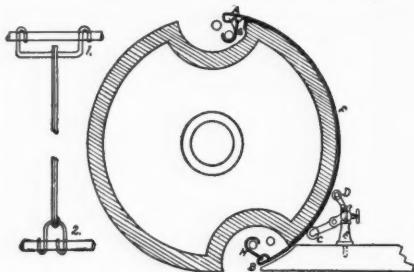
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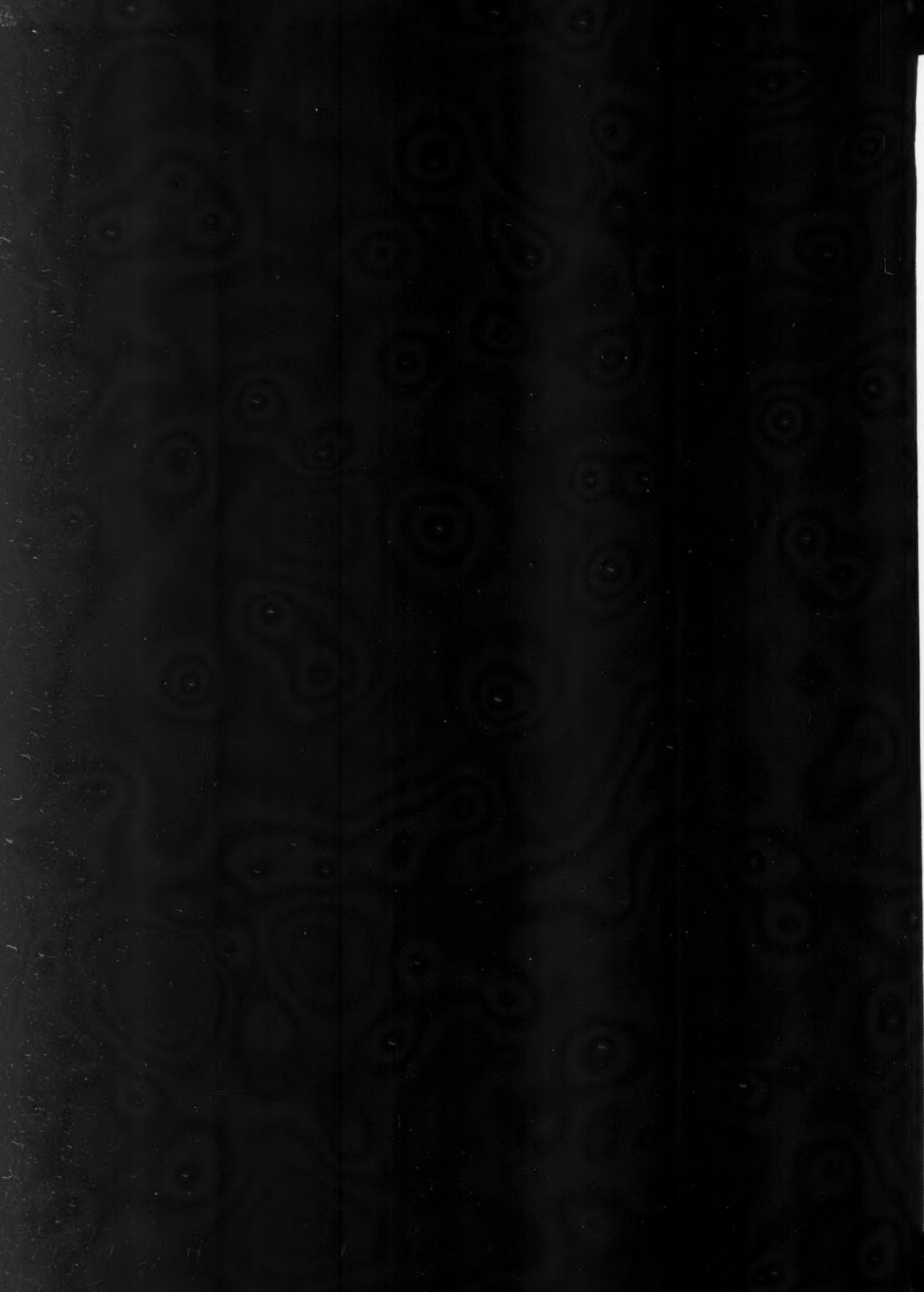
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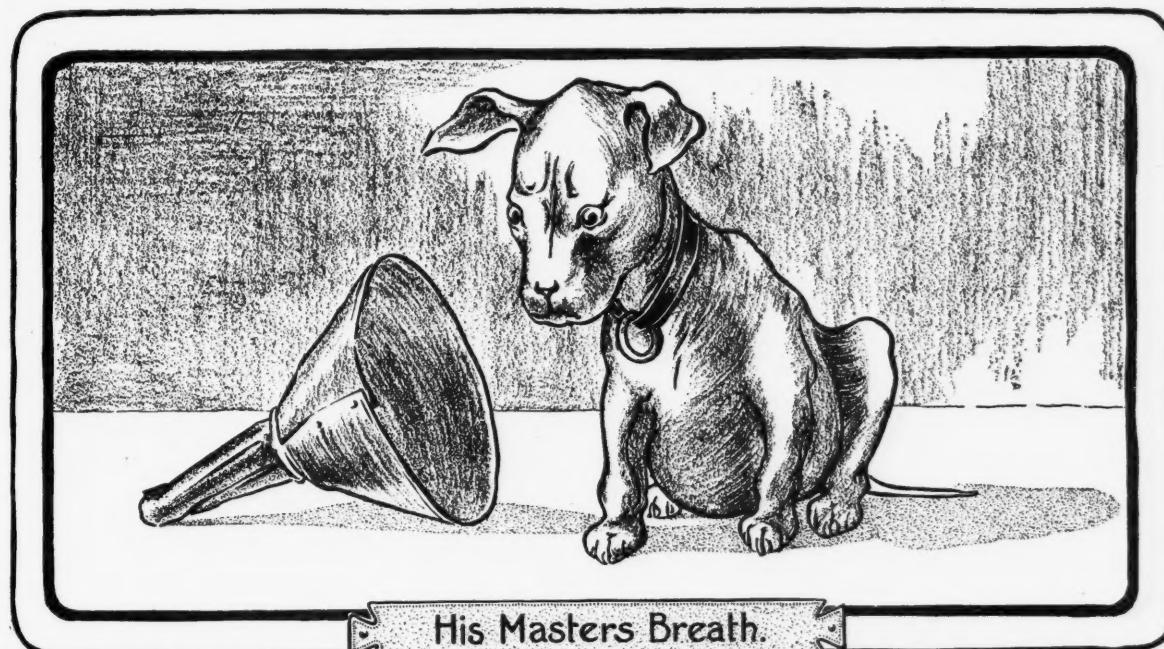
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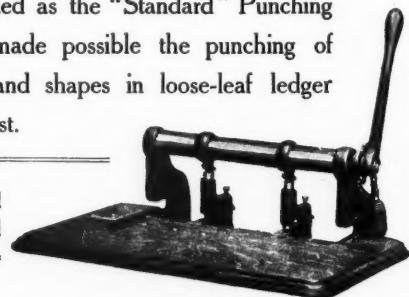
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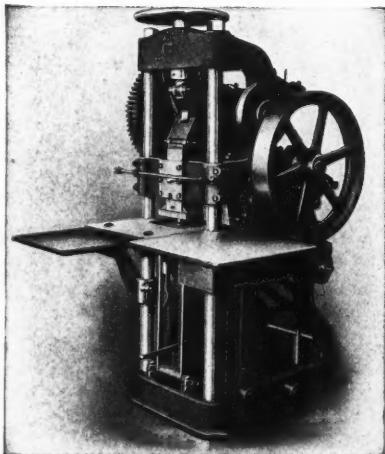
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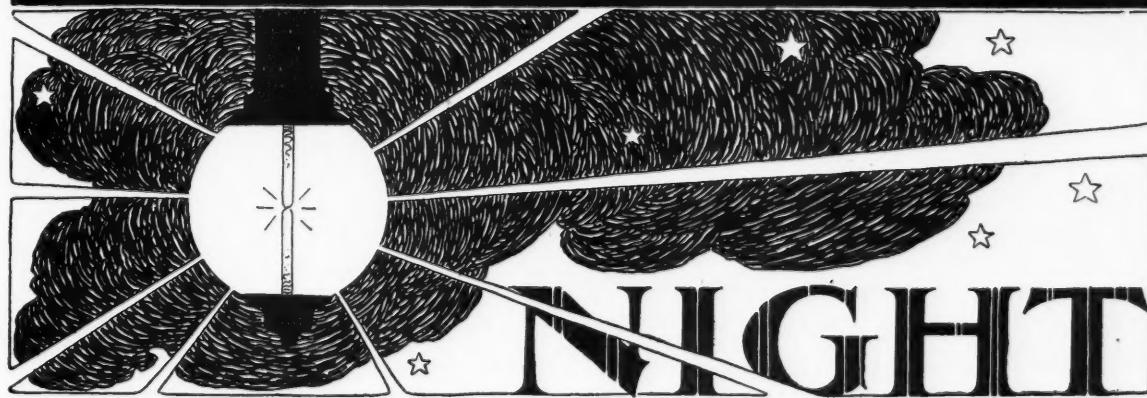
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Is a new machine entirely, and built of same excellent material that made the Crank Press famous. The bed is driven by a straight shaft. No sliding gears or lifting mechanism. We ask the customer to see this press run—how noiseless the operation, how simple the construction, how rigid and strong the parts, how easy to handle, and how light to drive. It requires very little power, being so finely adjusted. The cylinder runs uniform speed. There are no intermediate gears, everything is direct and the speed the limit of the feeder's capacity. Let us show you the new press.

OUR NEW SIZES ARE

28 x 33	Two and Four Rollers.	Type matter, 22 x 29	46½ x 56	Four Rollers . . .	Type matter, 40½ x 52
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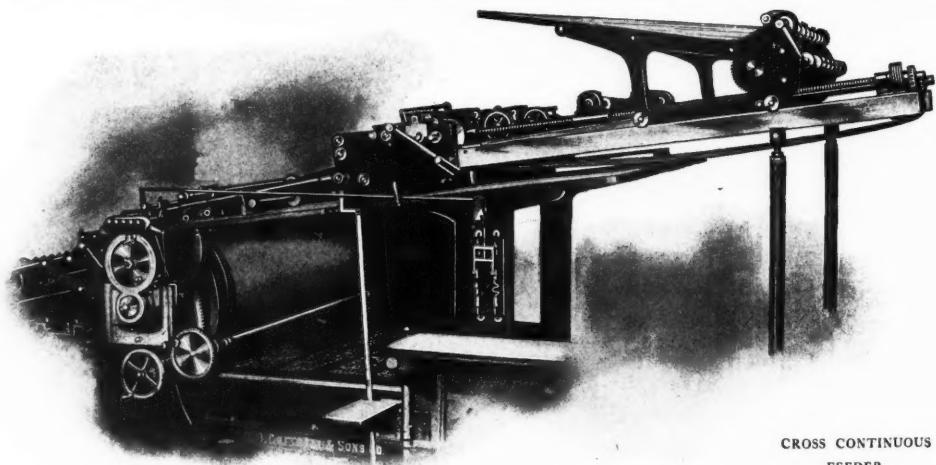
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SOME DISTINCTIVE FEATURES OF CROSS FEEDERS—TWO DISTINCT TYPES

PILE STYLE FEEDER—This feeder carries a load of about five feet of paper.

CONTINUOUS STYLE—This machine takes up no floor space; is loaded while press is running, no time lost in reloading, thereby resulting in a continuous run equal to capacity of press; no adjustments for weight or quality of paper.

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The Boston Self-Regulating Wire Stitching Machine

August Stitcher Bulletin of Facts

- 1. Single Adjustment. Setting the thickness of work automatically adjusts all parts of the machine.
- 2. Feed grip is circular, having many contacts, and changes position automatically.
- 3. Spool retarded by gravity eliminating springs, bolts, clasps, etc.
- 4. Wire passes through a felt-lined tube after leaving the spool.
- 5. The electric motor equipment is the best and most compact ever placed on a stitcher. Takes up no room.
- 6. Cutter is one piece of specially prepared steel, easily replaced and inexpensive.
- 7. Clinchers operate after the stitch is fully driven, the pressure being on the sides of the stitch and not the points, the entire support of the driver being utilized; hence the even, flat clinch.
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- 9. Only one wrench required, which fits all removable bolts. The entire front mechanism can be removed by loosening (not removing) two bolts.
- 10. Wire clips are part of the stitcher and are placed conveniently at the left of the face plate.
- 11. Improved treadle and foot rest. The whole foot rests on the former, and the motion of tripping the machine is that of walking.

The above are only a few of the many points of superiority. For further information and net prices, write to the nearest selling house or agency.

American Type Founders Co., General Selling Agent

Profits Increased

10 to 25 per cent by use of the
"WHITE" SPEED REGULATOR

A thoroughly practical machine is the "White" Speed Regulator, which so controls the speed of any printing press as to make it possible for a feeder to increase the number of impressions from the lowest to the highest including all intermediate speeds without stopping the press. This machine has been tested in many job offices and the results show that a saving in time is effected and the number of impressions is easily increased ten, fifteen, and even twenty-five per cent on many jobs. Any rate of speed can be obtained by simply shifting the speed lever, it being possible to change the speed as little as five impressions per hour.

The "White" Speed Regulator is destined to displace all other countershafts and cone pulley arrangements, as it saves so much in the cost of work over ordinary methods in use that it quickly pays for itself and earns a profit in addition.

The rate at which the press is operated is always indicated on the gauge and is in plain sight of the operator and foreman at all times. Printers are quick to see the great advantage of this machine over the ordinary step cone countershaft, as it enables the feeder to gauge his speed to exactly suit the work to be done.

The "White" Speed Regulator has been on the market for some time past, but has been advertised but little as the demand for it from the first has been so great as to test the capacity of its makers to the utmost.

The factory at Kalamazoo is now able to get out the machines promptly and is furnishing them on 30 days' approval to all responsible printers desiring to test the machines and prove the great economy and increased profit they are guaranteed to effect.

From the many enthusiastic letters of endorsement received from printers who are using the "White" Speed Regulator with profit and satisfaction, the following are selected to show how the profits of any printing office can be increased by the use of this machine:

Kalamazoo, Mich., April 8, 1904.
 Power & Speed Reg. Mfg. Co. Ltd.,
 Kalamazoo, Mich.

DEAR SIRS:

We have been using for several months one of your No. 4 "White" Speed Regulators on an 8x12 Gordon Press. It has increased our output at least 20 per cent. and has made us money from the minute we installed it.

We also have a No. 5 Regulator which drives our 14x22 Universal and it is just what that particular press needs to make it "Universal."

Very truly yours,
 S & M PRINTING CO.,
 Per W. S. Jr.

Kalamazoo, Mich., April 8, 1904.
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GENTLEMEN:

In my 15 years' experience as a printer I have never seen any device which was as satisfactory from every point of view as the "White" Speed Regulator, for printing presses.

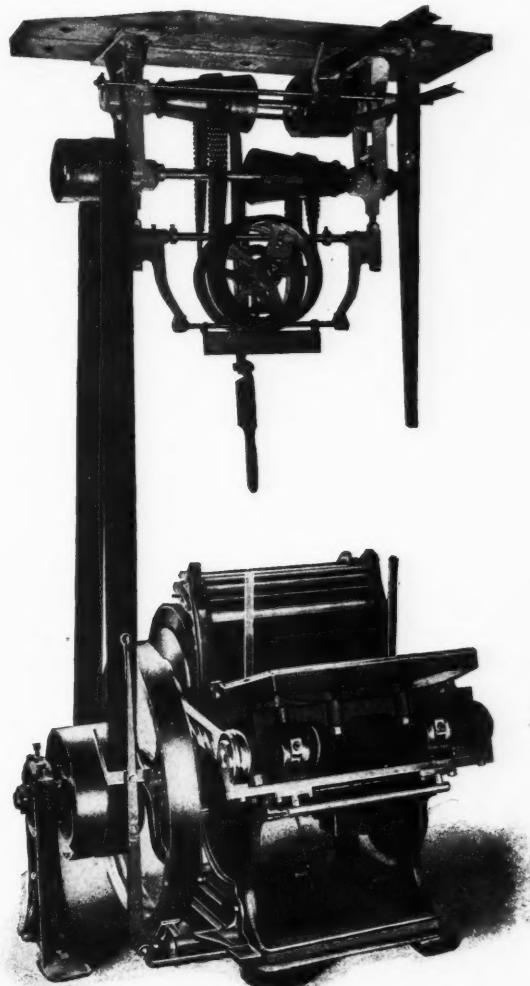
The presses which I have equipped with this device are doing more and better work than with the old style step cone counter-shaft, which of course means reduced

cost of press work as well as more acceptable appearance of the job.

I am able to break in a "green" operator on any press at low speed and then increase until press is working at full capacity. I am getting the maximum speed on every job in the shop, which would be impossible with the old style countershaft.

I find the "White" Speed Regulators to be easy to set up, easy to run, simple to operate and to cost nothing for repairs as there seems to be nothing about them to wear out.

Respectfully yours,
 E. R. NASH,
 Foreman S & M Printing Co.



30 DAYS FREE TRIAL

Offered to all responsible printers. Write for Bulletin "A" which gives full description, price, and valuable information to all printers who are interested in improved methods and increased profits. Address,

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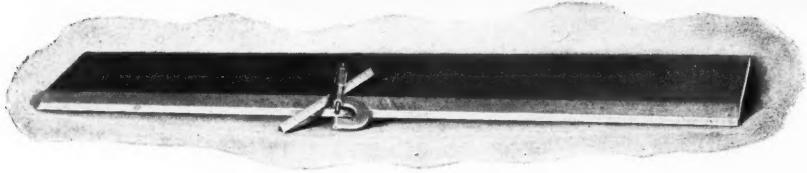
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the BEST



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number.

If you don't know, ask
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Coes is always first!

Sure to
Please and
Ask us why—

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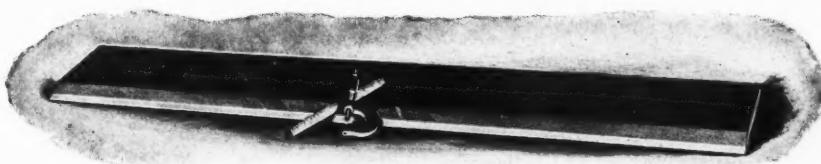
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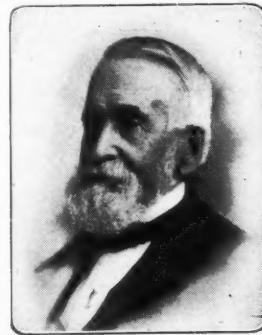
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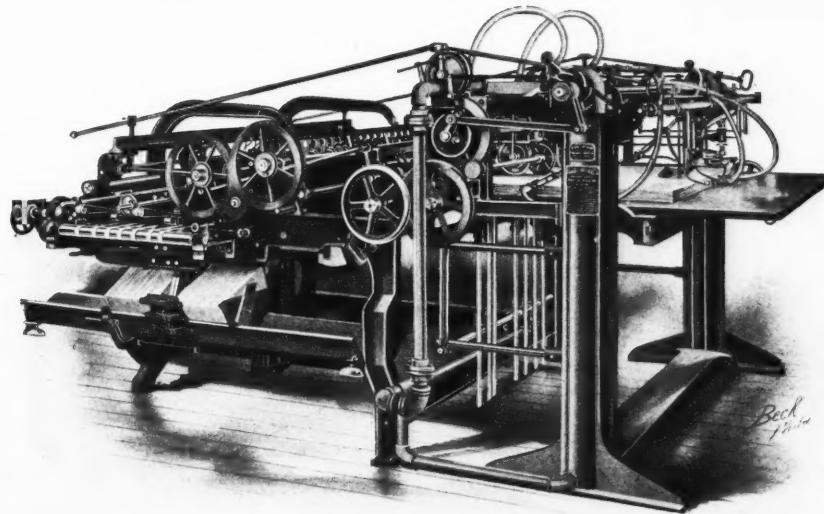
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Dear Sirs,—Referring to our recent order for Bronzing Machines, we have had to guarantee delivery within three weeks. We might say that one of these machines is for a firm a member of which was one of the judges at the recent exhibition.

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Yours truly,

THE ALUMINUM ROTARY PRESS, LIMITED.



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Copy from letter of Mr. C. M. Smith, Superintendent of Bindery,
Methodist Book Concern, New York city:

MESSRS. CHAMBERS BROS. CO.,
Philadelphia, Pa.:

NEW YORK, June 13, 1904.

Gentlemen,—

*** Last Friday we put on a sheet $30\frac{1}{2}$ inches by 41 inches, part of a job of a thirty-thousand run which we are doing for the American Book Company. The Feeder held 12,500 sheets; we ran off this entire board full from beginning to end without one solitary hitch, from the time of start until it was finished. ***

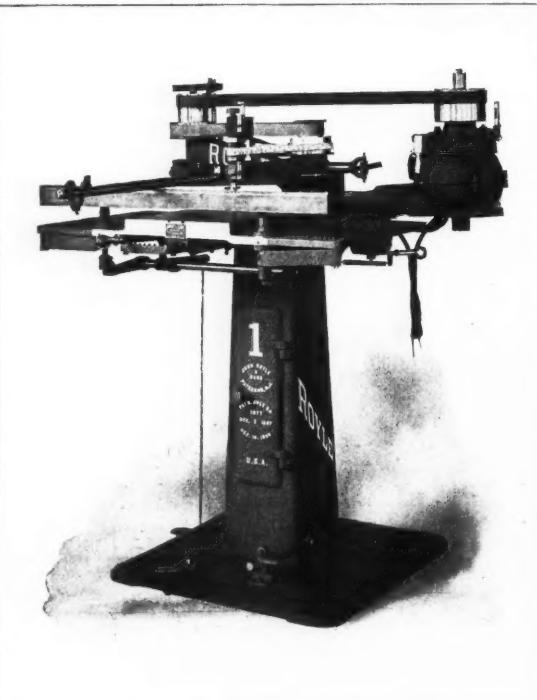
With best wishes, I am,

Very truly yours,

C. M. SMITH,
Superintendent of Bindery.

We are always pleased to receive enquiries and give specific information about our products.

CHAMBERS BROTHERS COMPANY
Folding and Feeding Machines
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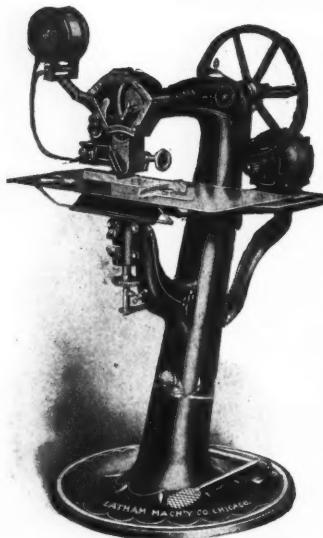
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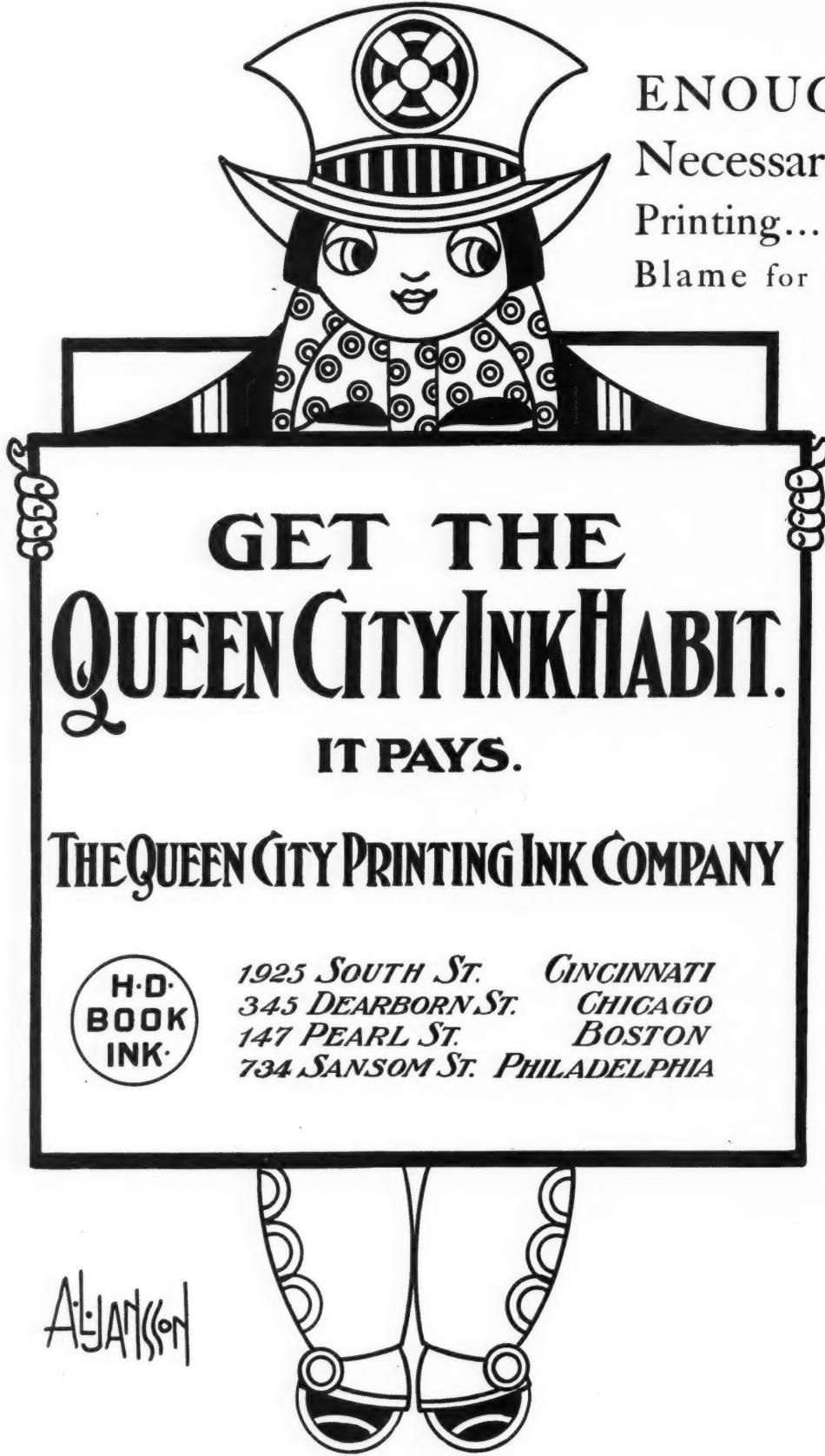
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Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

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ADVERTISING NOVELTIES OF WOOD.

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ISAACS, HENRY C., 10-12 Bleecker st., New York.

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AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

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5-10

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CHAMPION COATED PAPER CO., Hamilton, Ohio.

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AMERICAN STEEL AND COPPER PLATE CO., 150 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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PRESSES—CYLINDER.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

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AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

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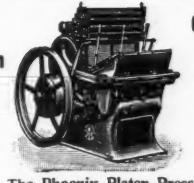
Exhibition

1900

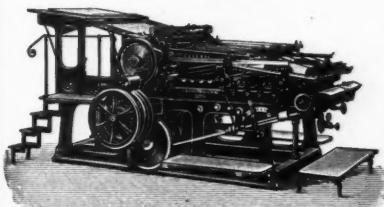
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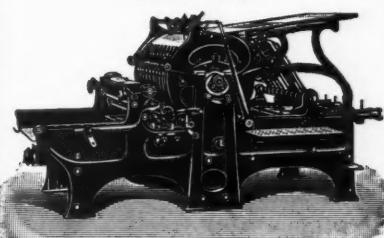
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The Phoenix Platen Press

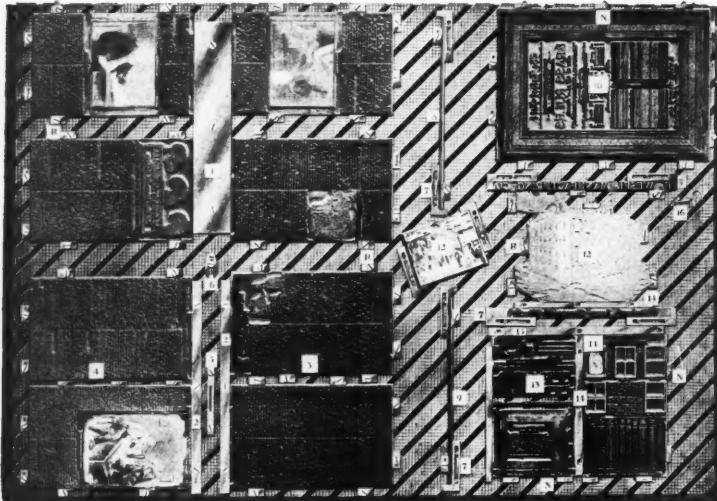


Two Revolution Phoenix Press with table and cylinder distribution combined and with front delivery printed side up



Single Revolution Phoenix Press with rear delivery printed side up. Cylinder distribution

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and the press does the rest"*

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Presswork

By WM. J. KELLY

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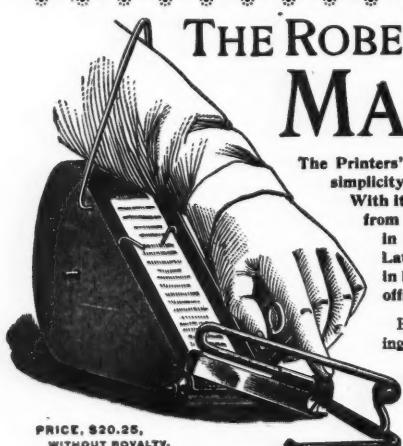
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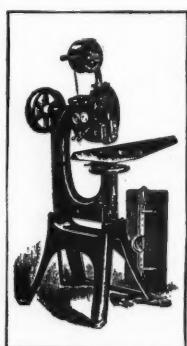
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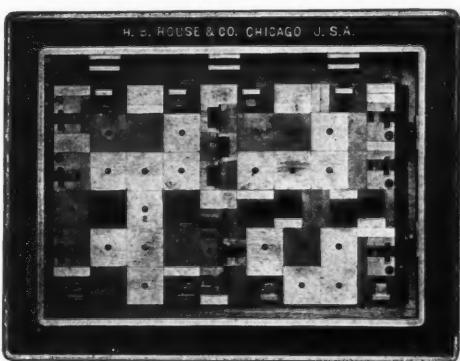
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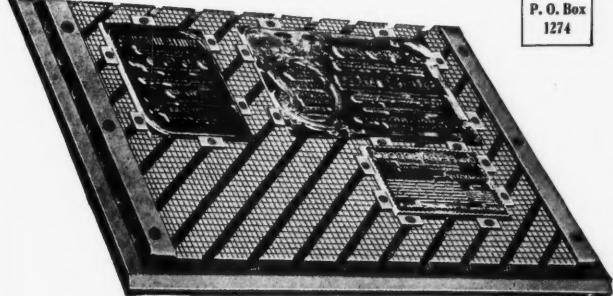
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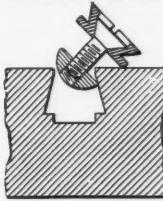
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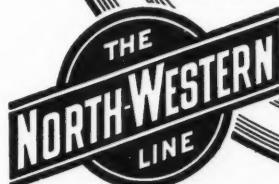
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